

VICTORIA AND ALBERT MUSEUM.

REVIEW  
OF THE  
PRINCIPAL ACQUISITIONS  
1914  
ILLUSTRATED.

LONDON: PUBLISHED UNDER THE AUTHORITY OF  
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## PREFATORY NOTE.



THE present publication gives an account of the more important additions to the Collections, whether by Gift, Bequest or Purchase, arranged according to the Departments to which they respectively belong, and a section dealing with the principal loans is also included. The descriptions of the objects in each section and the brief prefatory statement indicating in general terms the bearing of the acquisitions of the year upon the requirements of the Department concerned and the principal deficiencies in the collections, have been prepared for each Department by the Officer in charge of it.

As a general rule, new acquisitions of small size are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition: in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the staircase in front of *Room 62*.

CECIL SMITH.

VICTORIA AND ALBERT MUSEUM,  
*April 1915.*

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## I.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

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THE most important acquisitions made by purchase by the Department during the year 1914 have been the objects set aside in the previous year, by arrangement with the executors of the late Mr. J. H. Fitzhenry, from the collections previously deposited by him on loan. The purchase at an agreed valuation of these four or five objects, each one of which was of more than usual interest, almost exhausted the resources of the Department at the very beginning of the financial year. None the less, besides other minor additions, it has been found possible to buy at least three more pieces of sculpture of outstanding importance; an English Tau-head of the twelfth century in walrus-ivory, a French Romanesque corbel carved with a bearded mask in painted stone, and a colossal head of a Buddha in dark granite, with remains of surface colouring, from a statue in the sixth-century cave temples of Lung-Men in China. All of these last-named purchases have fallen well within the lines laid down in the Review for 1912. But it should hardly be necessary to point out that they can in no sense be said to have completed the requirements of the Department in these directions. It is not easy to obtain complete figures of the great ages of Chinese sculpture, but it is certainly not impossible; and, even in the case of French Romanesque, complete figures in the round or in relief are occasionally to be had, though at prices that set them beyond the reach of a museum without the help of generous private benefactions.

All other gifts would, under any circumstances, have been completely eclipsed by the magnificent collection of his own sculpture with which Monsieur Auguste Rodin has enriched the Museum. But the rest of the sculpture presented to the Department during the past year has been, comparatively speaking, of minor importance. Mention may be made of an interesting



wooden box, with mythological carvings similar to those on the "Veroli casket," given by Mr. Dudley B. Myers, of a terracotta statuette of Bacchus (ascribed to Coyzevox) given by Mr. H. J. Pfungst, F.S.A., and of a small set of recent French medals and plaquettes given by Mr. H. C. Marillier.

### (I) GIFTS.

When in November Monsieur Auguste Rodin presented to the Museum the great collection of his sculpture which has now become the permanent possession of the nation, it was realised at once that such an event was one of no ordinary importance. "The gift of sculpture which M. RODIN has made "to the British nation," to quote the writer of a leading article in the *Times* of November 13, "is a piece of generosity "without parallel. Others have given precious collections of "works of art to England and other nations, but this gift is "all the work of the man who bestows it, and it is the work "of the greatest artist living in the world. Further, he gives "it as a sign of the brotherhood between his people and ours, "and as a token of his admiration for our soldiers. Coming "as it does at this momentous crisis in the history of Europe, "it will be remembered through future ages as a monument "of that crisis, and of that brotherhood which M. RODIN "wishes to commemorate. There are very few artists in the "whole history of art who could make a gift worthy of such "an occasion, but M. RODIN is one of them—one with MICHEL "ANGELO and DONATELLO, and with the earlier masters of "Greece."

A short illustrated catalogue of the sculpture so presented has already been published, and they can only be briefly enumerated here. The version of the "Age of Bronze"—the first statue that won the artist his reputation—is a particularly fine one, with a rich brown patina of great beauty. Facing it in the West Hall, where the collection is arranged, is the tragic figure known as the "Prodigal Son," a perfect example of a later manner of work. Further down the Hall are two large statues—the "Muse" (sometimes called "La Voix Intérieure") from the monument to Victor Hugo, and the nobly designed seated figure which has been named "Cybele." Beside them may be seen the audaciously posed figure of a woman which was perhaps destined for the decoration of the



Mlle. C. C. By Auguste Rodin.

PRESENTED BY THE ARTIST.





"Gate of Hell," and a huge roughly-modelled head closely related to it; then—in extreme contrast—the intricately designed and elaborately finished group of two women, known as the "Fallen Angel." At the other side stands a graceful torso, mounted on a plaster base cast from an antique marble in the sculptor's own collection; near it is a profile head of singular interest, designed as a symbol of "France," for the base of a monument in Canada. The busts include the portraits of George Wyndham, of Miss Fairfax, and of Mr. Ryan (who was largely responsible for the installation of the Rodin collection at New York); two versions of a brilliantly executed head of the "Duchesse de C.C."; a small delicate bust of "Mlle. C. C.," with the same features as the lovely marble head, known as "La Pensée," in the Luxembourg (**Plate 1**); and a minutely studied portrait of Balzac, strangely different in conception from the head of the great statue. All these are in bronze; beside them, the gift includes a graceful marble group on a small scale of Cupid and Psyche and a strangely fascinating terra-cotta mask which has been named "Dante," from a certain fortuitous likeness to the features of the great poet who has so profoundly influenced the sculptor's art.

Thanks to this magnificent gift—this "small token," as the donor described it, of his affection for England and his admiration for the British soldiers fighting beside his own countrymen in France—the Museum now possesses a representation of Monsieur Rodin's work such as no other collection, public or private, can surpass; for the future it must rank in this respect beside the Luxembourg itself, the Ny Carlsberg Glyptothek at Copenhagen, and the Metropolitan Museum at New York. But the sculpture in the Victoria and Albert Museum will always retain a unique importance in that it represents the sculptor's own choice, deliberately selected by him to display his art in London, first as a loan at the Exhibition at Grosvenor House, and then, by a gracious and generous change of plan, as a permanent gift. With the "St. John the Baptist," which the Museum already possessed, and with the "Burghers of Calais," which has just been presented to the nation by the National Art-Collections Fund, England is rich indeed in the work of the best-known sculptor of modern times.

In continuation of his previous generosity, Sir Henry Howorth, K.C.I.E., purchased and presented a walnut-wood figure of the Virgin as *Mater Dolorosa*, French work of the fifteenth century (*Room 8*), which had been among those exhibited on loan by



Mr. Fitzhenry. Mr. Lionel Cust presented a plaster plaque in low relief by the modern Belgian sculptor, M. G. von Kalcken, representing the late Mgr. Dr. Schaepman on his death-bed. Mr. E.



FIG. 1.

Pollard presented a trefoil window-head in stone (*Room 48*), English work of the fifteenth (or early sixteenth) century, which was dug up in excavating the foundations for his factory in Jerusalem Passage, Clerkenwell; no doubt this characteristic fragment formed part of the buildings of the destroyed Priory of the Knights of St. John of Jerusalem, largely rebuilt by Prior Docwra about 1504, which formerly occupied that site. The medals and plaquettes already mentioned, presented by Mr. H. C. Marillier, include carefully selected examples of the work of MM. L. Coudray, D. Dupuis, and O. Roty, and form a welcome addition to the collection of similar work already possessed by the Museum. Mr. S. Atkin presented a plaster mask (designed for a piece of furniture) by Alfred Stevens, and a donor who prefers to remain anonymous gave two late Gothic stone finials from Spain, a fragment of a fine (thirteenth century?) Hispano-Moresque marble relief, and a tiny stone figure of St. Michael, probably made in the Abruzzi.

The terracotta statuette of Bacchus (**Fig. 1**) which Mr. H. J. Pfungst has presented will help to fill out the collection in regard to a period in which it is not particularly strong. The traditional ascription to Antoine Coyzevox (1640-1720) is not altogether convincing; indeed, it appears more probable, from the peculiar treatment of the surface, that the statuette is the work of a contemporary or slightly later Italian artist. Such terra-cotta figures, generally based on the antique, seem to have been produced in Italy all through the seventeenth and eighteenth centuries and were often the work of distinguished artists; the Ashmolean Museum at Oxford, for example, possesses a reduction of the Farnese Hercules signed by Stefano Maderna.





HEAD OF A BOY, *pietra serena*. Probably by Desiderio da Settignano.

See p. 6.





The wooden box given by Mr. Dudley B. Myers was purchased many years ago by his brother, the late Major W. J. Myers, and had previously been exhibited here on loan. The mythological carvings which decorate it correspond almost exactly with those on the great Byzantine ivory box in this Museum (216-1865) known as the "Veroli casket." The date of the ivory box—the finest example of a rather large group—is itself uncertain, although



FIG. 2.

a number of recent authorities have agreed in assigning it to the period of the iconoclast emperors (eighth to ninth century). The relation to it of the wooden box is an interesting problem, and, thanks to Mr. Myer's generosity, the two can now be studied in permanent proximity (Fig. 2).

#### (2) BEQUESTS.

The Department received no specific bequest during the year, and no purchases were made for it from bequeathed funds.

#### (3) PURCHASES.

The removal of the works so long exhibited on loan by the late Mr. Fitzhenry caused considerable depletion in the rooms devoted to Italian and French sculpture; but a few of the

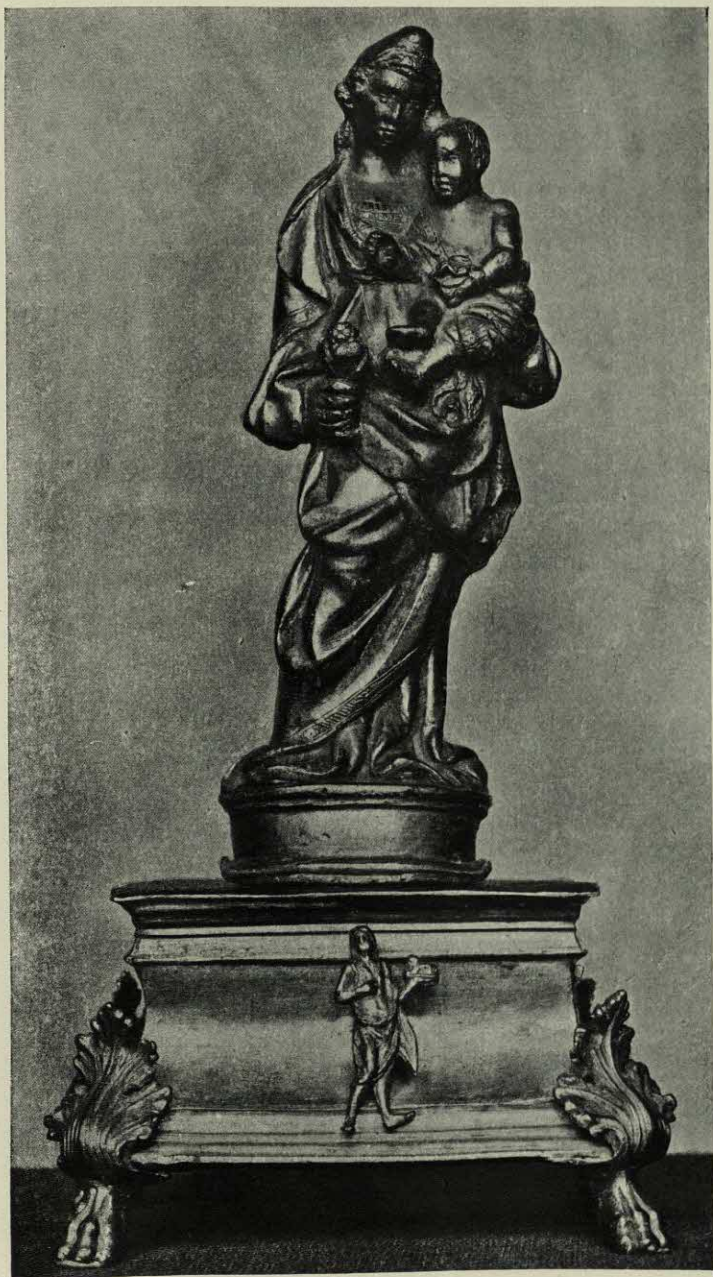


pieces that seemed most indispensable were set aside after his death, by arrangement with the executors, for direct purchase. Two examples of German sculpture acquired in this way out of the funds of the Murray Bequest were discussed in the Review for 1913; the examples of Italian and French sculpture could only be paid for out of the grant for the following year.

One of these, the little head of a smiling boy in gray stone (*pietra serena*), has for some time been familiar to visitors to the Museum in Room 62 (**Plate 2, facing p. 4**). It is said to have been originally discovered in use as a pendulum weight for the clock-work of a kitchen spit in a farmhouse in the Abruzzi; and if the story is true it would account for the flattening of one side of the forehead and for the damage (which at some later date has been restored) to the nose. It was bought by its late owner at the Bardini sale in 1902 (lot 537), as a work of Donatello. But there can be little doubt that it belongs to that group of portrait busts of children which most recent criticism has agreed to assign to his short-lived disciple Desiderio da Settignano. The correspondence with such authenticated work as the child figures on the Marsuppini monument in Santa Croce and the exquisite Child Christ on the tabernacle in San Lorenzo is in this case particularly close—for example, in the treatment of the eyes and mouth and in the heavy massing of the hair above the nape. The whole group of busts has been studied by Dr. Wilhelm von Bode in an essay reprinted in his *Florentiner Bildhauer* (ed. 1910, pp. 205-217; English edition, 1908, pp. 141-8), where it is suggested that the opportunity was taken to immortalise the features of Florentine children under the guise of the Child Christ or the young St. John Baptist. This little head in stone cannot claim an artistic equality with the exquisite marble busts in the Dreyfus collection in Paris and the Benda collection in Vienna; but in point of sentiment it may be placed midway between the wistful gravity of the one and the almost boisterous merriment of the other. Two more busts in this Museum give examples of the same tendency to child portraiture from the hands of contemporary artists; one in stucco by Antonio Rossellino and another in terracotta by the unidentified pupil of Donatello, who has been appropriately named the "Master of the Naughty Children."

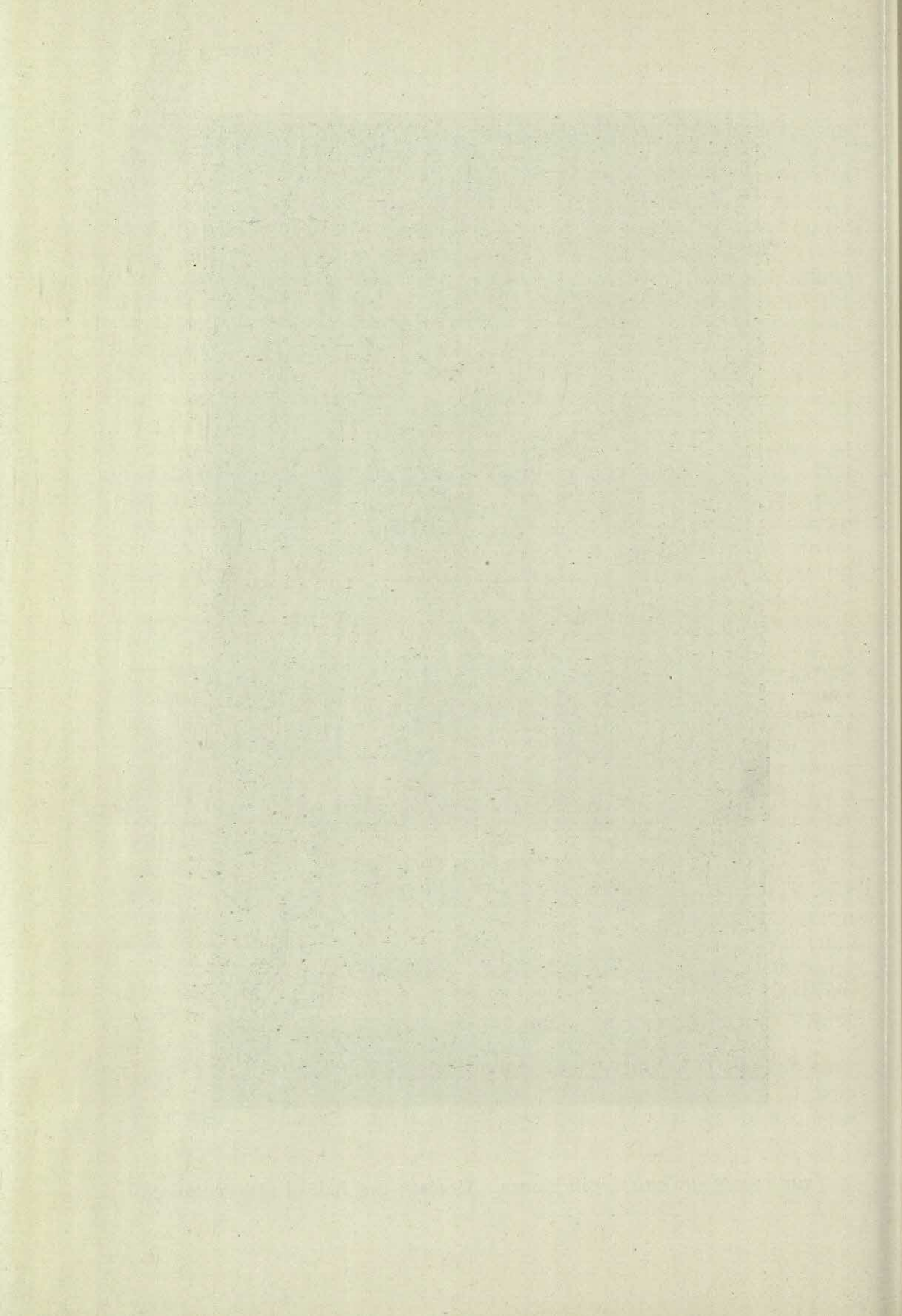
Mr. Fitzhenry's bust was lent by him to the 1912 Exhibition of the Burlington Fine Arts Club (No. 10; Pl. VIII.). It was afterwards mounted on a small antique column of black and





THE VIRGIN AND CHILD, gilt bronze. Sienese; first half of 15th century.







THE ANGEL GABRIEL, wood painted and gilt. French; 15th century.





white granite (*granito di Santa Prassede*) of singular beauty, which was purchased for the Museum under the same circumstances as the bust itself. A statuette of the Virgin and Child in gilt bronze, also lent by Mr. Fitzhenry to the 1912 Burlington Club Exhibition (Smaller Bronzes, No. 68; Pl. LIV.), was similarly acquired (**Plate 3**). This statuette figured in the Gibson-Carmichael sale (1902, No. 47), and at the exhibition of the Art of Siena at the Burlington Club in 1904, as the work of the great Sienese sculptor Iacopo della Quercia and it has obviously a very definite stylistic affinity to his work. It may indeed be possible to trace its inspiration to one of his figures on the Fonte Gaia (now almost destroyed) at Siena; but perhaps the closest relationship to it may be found in the work of his disciple Giovanni Turini, in the relief, for example, of the Virgin and Child on the door of the tabernacle forming part of the font in the Baptistery (S. Giovanni) at Siena, and still more in a terracotta figure of the same subject ascribed to him in the Rijks Museum at Amsterdam. Both the works referred to are illustrated in Schubring, *Die Plastik Sienas*, pp. 24, 51. The base of the figure, with acanthus leaves at the corners and a small figure of St. John the Baptist fastened to the front, is perhaps slightly later in date. But the figure itself, which is cast almost solid with a flat back as if it had been originally intended to be applied to a plane surface, may be dated not later than the middle of the fifteenth century, and consequently belongs to a class of bronzes of which comparatively few examples can be found. It may be compared with the rather earlier gilt bronze statuette of the Madonna on a smaller scale in the same case, where the treatment of the figure is still frankly in the *trecento* tradition.

Mr. Fitzhenry's loans of French sculpture were particularly numerous, and in some cases their removal has left regrettable gaps. One singularly charming figure in wood, a comparatively recent addition to his collection, has been purchased and replaced in Room 8. It represents the Angel of the Annunciation, and, though completely detached, the whole treatment is conceived in the spirit of relief (**Plate 4**). The effect is extraordinarily gay and attractive, for the greater part of the original polychromy is preserved; the alb is gilt, the amice seems to have been a patterned purple, the cope is rose-coloured, with a pale green lining, the wing picked out feather by feather in green and rose-colour



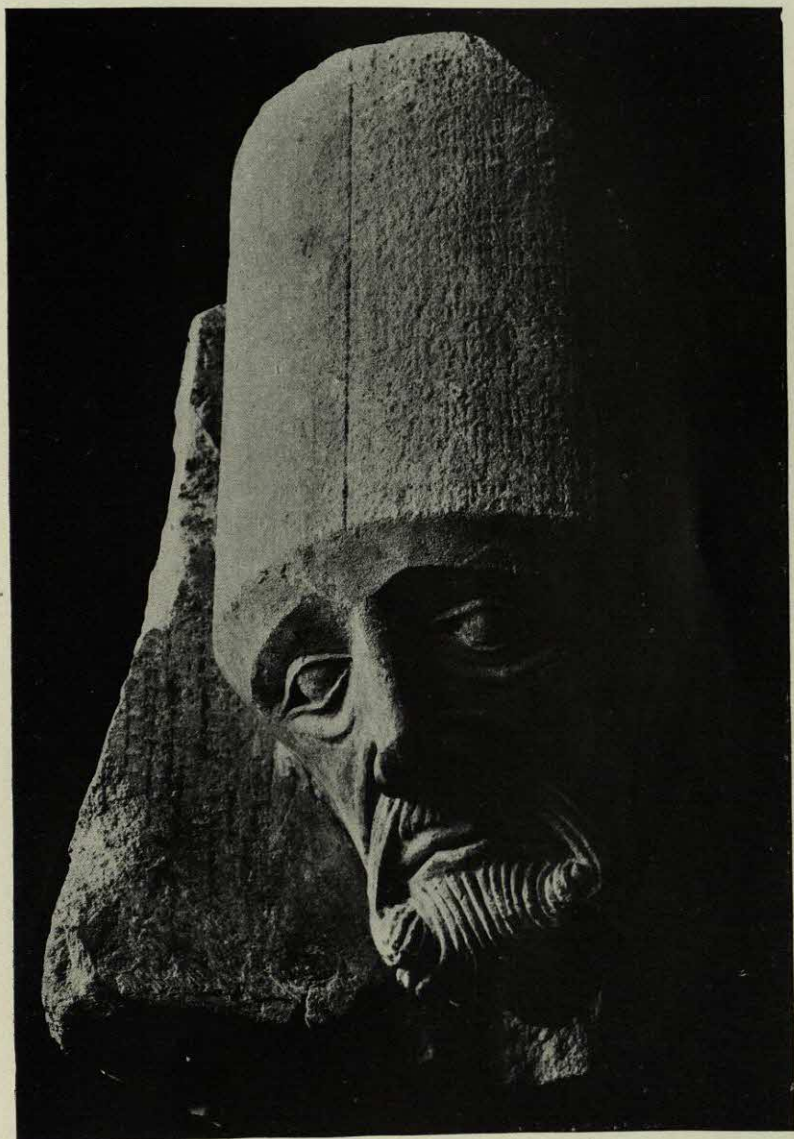
and purple and gold. The type is a peculiar one, and suggests an origin in the Eastern half of France; the date may lie within the first half of the fifteenth century.



FIG. 3.

The second French purchase, though on a much smaller scale, is of greater importance. Gothic ivories, for the most part, are apt to conform with an almost monotonous rigidity to certain traditional types, and it has been pointed out how remarkably little connection can, as a rule, be traced between them and the monumental sculpture of the same period. But the little ivory statuette of a pope that has now found a permanent home in the Museum forms an exception, and might almost pass as a reduction of one of the majestic figures that flank the doorways of so many French cathedrals (Fig. 3). As such it was found worthy of mention in M. Raymond Koechlin's brief but valuable account of Gothic ivories (*Histoire de l'Art*, ed. André Michel, Vol. II. (1906), Pt. I., p. 479). The flattened back, and the remains of a dowel and pin, show that the statuette was intended to stand in a niche, or at least against a background, no doubt as part of a group. The early form of the plain conical tiara (with a vertical band in front, as in some of the Chartres figures), the simplicity and amplitude of the vestments and the general nobility of treatment may well indicate a period still within the thirteenth century. The remarkable position of the figure, with opposed inclination of head and knees, shows a surprising freedom and originality in design, though a more or less similar attitude can be cited from one of the figures of the late thirteenth century

"House of the Musicians" at Rheims. In any case the date can hardly be far, in one direction or another, from the year 1300.



HEAD OF A MAN, painted stone. French ; end of 12th century.





One other acquisition from the Fitzhenry collection was made, but in the ordinary way of purchase after the sale had taken place. This is a life-sized head of a bearded pope (perhaps representing St. Peter) in carved walnut wood, French work of good style of about the same date as the ivory statuette. The tiara here has a single crown round the base, but there are two incised circles above that may possibly mark the traces of other crowns (**Fig. 4**). If the artistic representation of the tiara followed exactly on its actual development it would be a valuable guide to date; for while the single crown seems to have appeared at the base of the plain conical cap during the thirteenth century the addition of the second can more or less definitely be ascribed to Boniface VIII., about 1300, while the third appeared shortly afterwards during the exile at Avignon. But, as Müntz has pointed out in his monograph (*La Tiare*, 1897), the northern artists who represented the tiara had in most cases never seen such a thing, and therefore either followed the tradition of the earlier form or drew on their own imagination.

Another head of earlier date and far greater artistic interest—in this case not a fragment of a statue, but practically complete in itself—was purchased in Paris. It is an architectural detail, a corbel in which the pillar-shaft terminates without transition in a nobly-conventionalised bearded mask (**Plate 5**). No doubt it has at some time been covered over with plaster, for the masterly cutting of the stone is absolutely fresh, and a great part of the original polychromy has been preserved. The head is said to have



FIG. 4.



come from a building near Le Mans, and can be dated with little hesitation in the latter part of the twelfth century. It seems probable that some at least of the great band of sculptors and stonemasons who were engaged on the west front of Chartres during the third quarter of the century moved westward to Le Mans (where the south porch of the cathedral, set up before 1186, is closely similar in style) immediately afterwards. We may

therefore be justified in regarding this head as a humble representative of that great movement of transition between Romanesque and Gothic forms which created in the western portals of Chartres figures of an austere beauty never since equalled or surpassed.

Two examples of mediæval English art have been bought during the year. One of these, a "St. John's Head" in alabaster, belongs to a not uncommon class, but the battlemented top is not represented among the "tables" already in the Museum, and the provenance, from Yarnton Church in Oxfordshire, is interesting (Fig. 5). It was No. 51 at the Alabaster Exhibition of the Society of Antiquaries in 1910. Mr. St. John Hope has shown (in *Archæologia*, LII.) that these reliefs, with their rather obscure and barbaric symbolism—the



FIG. 5.

present example shows the head of St. John in a charger inscribed (*caput sci Iohis Baptiste*) above the "Image of Pity" (Christ in the Tomb) flanked by St. Peter and an archbishop (probably St. William of York) and surmounted by a soul uplifted by angels—were made in large quantities at Nottingham during the second half of the fifteenth century, perhaps mainly for the requirements of the York Gild of Corpus Christi.



IVORY TAU-HEAD. English; probably early 12th century.





The other purchase stands in an altogether different category. It is the head of a Tau, *i.e.*, a T-shaped pastoral staff or crosier, in morse-ivory (walrus tooth), dug up some twenty years ago in Water Lane in the City and almost certainly of English workmanship (**Plate 6**). Tau heads, which are by no means common, though this Museum is particularly rich in them, appear to have been mainly in use during the eleventh and twelfth centuries; a comprehensive account of them by Sir Hercules Read may be found in *Archaeologia*, LVIII., in connection with the acquisition by the British Museum of an extraordinarily beautiful one found at Alcester in Warwickshire (No. 32 in Mr. Dalton's *Catalogue*). The present example, though it cannot rival the Alcester Tau, shows great vigour of design. On one side is the Agnus Dei flanked by flying figures, on the other a Seraph flanked by dragons; the curved ends have unfortunately been broken off. It probably dates from the early part of the twelfth century.



FIG. 6.

The only remaining purchase in the domain of western art was a marble medallion with a profile head of Cicero in low relief (**Fig. 6**). It is a characteristic late fifteenth century Milanese work of the school of Amadeo, closely similar to one of the innumerable medallions that overload the Certosa at Pavia, and no doubt itself intended for architectural decoration.

The acquisitions of Far Eastern objects of art have not been numerous, and the purchase of six carved inkstones (palettes for rubbing down ink), three Chinese and three Japanese, of



comparatively recent date does not call for any special remark except in so far as it completes the collection of writing instruments and materials already possessed by the Museum. An

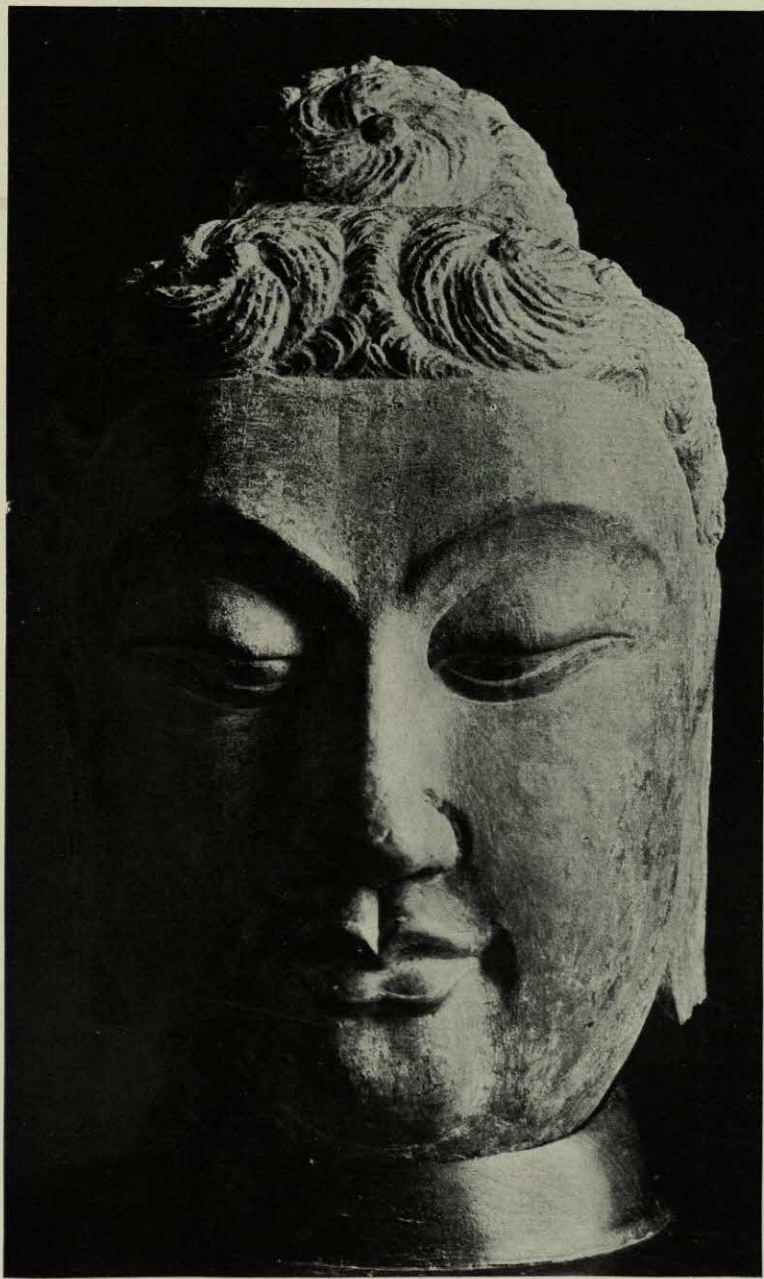


FIG. 7.

exquisitely graceful wood statuette of Kwannon, in good condition, except for the loss of hands and feet, was bought as an example of early Japanese sculpture on a small scale (Fig. 7). It has been ascribed to the Hakuho period (A.D. 672—686), and it seems to correspond well enough to larger figures of authenticated early date; but even a moderate certainty can hardly as yet be expected in such ascriptions.

One last purchase to be mentioned is of far greater importance. In the autumn of 1913 Mr. Lawrence Binyon, of the British Museum, was good enough to call attention to a colossal Chinese stone head of early date, then on the point of being shipped to America, and the owner very kindly reserved it for consideration by this Museum during his prolonged absence from England; it was bought on his return in the middle of last year. It is the head of a Buddha in the hard dark stone known to French collectors as *granit bleu*, the surface completely covered with remains of colouring; the hair, which is carved in an elaborate pattern of rippling curls, was painted a bright blue, the face pink, the eyes dark, but most of the pigment which has adhered is of the nature of a pale grounding. The features, treated in a simple formula suited to the material, are of the utmost nobility, and the head may reasonably be claimed as the finest example of Chinese sculpture yet

acquired for the Museum (Plate 7). There is no need to doubt the statement that it has been broken off one of the colossal



HEAD OF A BUDDHA, stone. Chinese (Northern Wei dynasty); A.D. 386 to 549.





statues in the cave-temples of Lung-Men which, unfortunately, appear to have been devastated by plunderers during the last few years. It gives, perhaps, as fine an example as a single head can do of the august sculpture of the Northern Wei dynasty (A.D. 386—549), the first and greatest age of Buddhist art in China.



## II.—DEPARTMENT OF CERAMICS.

THE majority of the acquisitions of the Ceramic Department during the year 1914 were due to the generosity of the public in gifts and bequests, a gratifying circumstance, as it indicates a growing interest in the welfare of the Museum. The greater part of the funds available for the purchase of objects for this department were expended in the acquisition of some of the more important articles in the collection of the late Mr. J. H. Fitzhenry; these had been exhibited in the Museum for several years and their removal would have been a very serious loss.

### (1) GIFTS.

Thirteen pieces of early maiolica, the gift of Mr. Sydney Vacher, are valuable as types of the domestic pottery of the later Middle Ages in Italy. These vessels, chiefly pitchers for wine or water, with one drug-pot and a vase (**Plate 8** (2), Nos. 1 and 3), were acquired by the donor at the sale of private collections formed by two residents in Orvieto; they were found in the rubbish-pits excavated in the rocky hill upon which that city is built. As is to be expected from this circumstance, they are for the most part in a fragmentary condition, but enough remains in every case to show the nature of the designs with which they are decorated; these are of a pronounced Gothic character, consisting of a bird, a fish or floral devices firmly drawn in outline in dark manganese-purple, partly filled in with green. These wares may be assigned to the fourteenth or early fifteenth century, and whilst they do not pretend to vie with the masterpieces of later maiolica painters, they show that at that period even roughly made articles of everyday use were not devoid of artistic qualities.

Towards the end of last year a highly interesting dish of "delft" or tin-enamelled earthenware, made soon after the introduction of this technique into England, was brought to the notice





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1. SET OF EARTHENWARE VASES. Dutch (Delft); late 17th century. See p. 19.  
BEQUEATHED BY ELTON BECHELY EDE, ESQ.

2. SPECIMENS OF MAIOLICA. Italian; 15th and 16th centuries. See pp. 14, 23.  
EARTHENWARE JUG. Persian; 13th century. See p. 22.

1 and 3 PRESENTED BY SYDNEY VACHER, ESQ.







DISH OF "DELFT" WARE. English; 17th century.

PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND.





of the Department. An appeal to the National Art-Collections Fund resulted, by their generosity, in its acquisition for the Museum, after it had found a place amongst the most noteworthy objects shown at the exhibition of early English earthenware held during the winter at the Burlington Fine Arts Club, in the catalogue of which it is illustrated (Plate XXV.). In the middle of the dish, painted in blue, green, manganese-purple and yellow, is a figure-subject in the manner of engravings of the period, representing Alexander and the family of Darius or, perhaps, Solomon receiving the Queen of Sheba. On the rim are eight small shaped panels painted in blue only, with birds amongst flowering plants and rockwork in imitation of contemporary Chinese porcelain of the reign of Wan Li; the intervals between these panels are filled in with renaissance ornament in polychrome of cupids and grotesque winged demifigures (Plate 9). The peculiar significance of this dish is that it provides a link of evidence between such pieces as the christening-mug in the Museum (No. 3839-1901), bearing the dates 1631 and 1632, which is clearly the work of the same hand as the panels on the rim of the dish, and a number of other pieces with polychrome decoration similar to that in the middle. Amongst the latter may be named a dish in the British Museum, dated 1660, with the subject of Jacob's dream. It is almost certain that the newly-acquired dish and other examples of its class were made at one of several potteries situated on the Surrey shore of the Thames, between Vauxhall and Bermondsey.

For other gifts of English pottery the Board are indebted to the renewed kindness of past benefactors. Mrs. Bentley presented thirty-nine specimens, chiefly of the refined cream-coloured ware for which Leeds and other Yorkshire towns were justly noted about the end of the eighteenth century. Several of these, as, for instance, a pair of oval fruit-dishes, a pair of coasters, and a stand for punch-glasses with a central baluster for holding a lemon, are decorated with the elegantly pierced borders characteristic of Leeds. This method of ornamentation was imitated at numerous rival factories at home and abroad, but nowhere was it executed with such delicacy as at the Yorkshire pottery. A class of objects of somewhat rare occurrence, hitherto unrepresented in the Museum, is exemplified by a Lowestoft porcelain figure of a Vestal virgin (Fig. 8, No. 1), presented with other specimens of pottery and glass by Mr. Francis Buckley. The eighteen glasses comprised in the gift were acquired by the donor to illustrate his researches into



the documentary history of the English glass trade during the seventeenth and eighteenth centuries. Amongst them are two tavern glasses bearing the dates 1743 and 1763, of historical value for that reason, and three examples which may reasonably be ascribed to the seventeenth century; one of the latter, a sweetmeat-dish, acquired in Manchester, with bowl pressed into



FIG. 8. (See pages 15, 17, 21.)

fine ribs and spirally-reeded baluster stem, belongs to the period before "glass of lead" (or "flint-glass") was invented, when Venetian influence was still predominant alike in form and in composition of material. Mr. Buckley's generous gift to the Department was usefully supplemented by copies of his publications and MS. notes on the history of the subject.



A small collection of knives and forks with handles of porcelain, earthenware, and glass, given by Mr. Montague Yeats Brown, C.M.G., shows an application of material hitherto inadequately represented in the Department. Amongst them are several in plain white porcelain with simple relief ornament, made at Bow, two in rococo style with flower-painting from Meissen, and one from Chantilly, charmingly painted in the style of Japanese ware of the school of Kakiyemon.

Major Kenneth Dingwall, D.S.O., has again assisted the Department in making its collections as comprehensive as possible by presenting specimens of various English and Continental wares hitherto represented insufficiently, if at all, thereby materially increasing the utility of the collections to students of the history of the subject. The most handsome of Mr. Dingwall's gifts is a large Ludwigsburg porcelain soup-tureen, with stand, of rococo design, painted with bouquets of flowers. Others of special interest are a dish made in the early years of the Ginori factory at Doccia, near Florence, and a St. Petersburg statuette of a Tartar peasant woman (**Fig. 8**, No. 3), one of a series modelled during the reign of Catherine II. (1762-1796) as types of peoples of the Russian Empire.

Mrs. Maud Louise Allen presented a very handsome tea and coffee service (**Fig. 8**, No. 6) in Meissen porcelain made during the Marcolini management (1774-1814), decorated with naturalistic paintings of birds in the style of illustrated ornithological works of the period. Another welcome gift of Continental porcelain was that of Mr. Wilfred S. de Winton, consisting of plates and cups and saucers chiefly from German and Dutch factories.

Gifts of Oriental pottery were received from Mr. and Mrs. W. W. Simpson through the National Art-Collections Fund and from Mr. Murray Marks. The former presented a very interesting earthenware bowl dating from the T'ang period (A.D. 618 to 906). It is boldly painted in the middle with a lotus flower in bright green and orange yellow (**Fig. 9** on p. 18). The gift of Mr. Murray Marks is a porcelain bowl of the best quality of the K'ang Hsi period (1662-1722), decorated in blue and white. Underneath, in place of a mark, is a painting of a chrysanthemum flower. This bowl is very similar to one in the Salting Collection (No. 294), but is possibly of slightly better quality.

Other gifts received by the Department during the year are those of Miss Lily Antrobus (two toy dinner-services of Stafford-



shire earthenware, a punch-bowl of Creil earthenware and specimens of Wedgwood ware), Mr. Somers Clarke (fragments of tiles from Southern Spain), Mr. A. E. Cumberbatch, M.B., F.R.C.S. (an Imari porcelain bowl showing the influence of Kutani ware), Mrs. F. J. Dean (necklaces of Egyptian blue-glazed ware beads), Sir J. Hastings Duncan, M.P. (a Coalport porcelain tea-cup), Mr. M. D. Ezekiel (two pottery models of Chinese temples of the Ming dynasty), Mr. C. B. Farmer (a Swansea porcelain plate and various pieces of Staffordshire ware), Mr. Donald Gunn (a fine



FIG. 9. (See page 17.)

Nantgarw porcelain sugar-bowl (Fig. 8, No. 5) and five plates of Swansea, Spode, and other porcelain), Dr. W. L. Hildburgh (fragments of Italian maiolica), Heer Hoyneck van Papendrecht (a mediæval inlaid tile found at Rotterdam), Mr. John Johnson (an earthenware vase from Sardinia), Sir William Lawrence, Bart. (a Bristol delft tea-pot and a Swiss faïence coffee-pot), Mr. H. M. Leathes (a Wedgwood earthenware plate), Mr. Roland H. Ley (a Chinese blue and white "soft paste" porcelain

cup and saucer), Mr. C. M. Marling, C.B., C.M.G. (an early Persian unglazed ware vase and a fragment), Mr. Octavius Marriage (a pillow of Chinese sgraffiato ware, probably of the Sung dynasty), Mr. V. H. Mottram (eight specimens of Mason's "ironstone china"), Mr. William Pountney (a collection of fragments of pottery found in excavations on the site of the kilns at Brislington, near Bristol), Mr. Bernard Rackham (an English glass walking-stick and two Dutch tiles of the middle of the seventeenth century), the Rev. E. F. Russell, on behalf of the late Mr. Frederick Gill (two Worcester porcelain cups, a Chinese powder-blue cup and saucer of the K'ang



Hsi period, and two pieces of Wedgwood earthenware), Mrs. Speed (an English delft dish of the seventeenth century painted with the Fall, and a Staffordshire earthenware plate), Captain the Hon. H. S. Stanhope, R. N. (specimens of ancient Egyptian glass and blue-glazed ware), Mr. Percy Woods, C.B. (a travelling-chest fitted with bottles and drinking-glasses of Dutch engraved glass of the eighteenth century), Mr. C. Leonard Woolley (a lamp of blue-glazed ware of the Roman period found in excavations in Syria), and Mr. Charles Wylde (two specimens of early Italian maiolica).

## (2) BEQUESTS.

The collection presented by the executors of the late Mr. Elton Bechely Ede in accordance with his expressed wish, although not large, contains some extremely choice examples of ceramic art. The most remarkable is a set of five Delft vases, forming what is known as a *garniture de cheminée*, consisting of two beakers and three ovoid vases with dome-shaped covers (**Plate 8** (1), facing p. 14). The forms of these vases are not original Dutch conceptions, but are exactly copied from porcelain prototypes imported from China and Japan, where they were expressly made for the European market. It was to meet this Oriental competition with the European pottery trade, which had developed into very serious proportions, that the Delft potters devoted so much skill and ingenuity to making reproductions of the imported wares in native material, which could be produced at a far cheaper rate than that at which it was possible to import the originals. The five vases under description bear the mark *Roos*, indicating that they were made by Arendt Cosijn, who from 1675 to 1680 was proprietor of the kilns at the sign of the "Rose" at Delft.

The style of the decoration is similar to the well known five-colour painting of the vases produced in China towards the end of the Ming period and early in the reign of the Emperor K'ang Hsi, that is to say about 1550 to 1680; one of the colours, however, yellow, is absent. The design consists of flowering chrysanthemums and peonies and clumps of rock, all painted in red, blue, manganese-purple and green. Complete sets of these vases are very rare, especially with polychrome decoration; this set will therefore be a very welcome addition to the Museum collection of Delft ware.



Three good characteristic examples of Rouen pottery, a fountain and two jugs, were also included in the same collection. Of these the fountain with its bowl (Fig. 10) is one of the finest examples of its kind in the Museum; it is decorated in blue and red in the



FIG. 10.

in blue and red in the familiar style peculiar to the Rouen pottery of the late seventeenth or early eighteenth century, with *lambrequins*, floral festoons and scrollwork, and has the unusual feature of two taps. This form of fountain was made for suspension against a wall and may still be seen in every day use in small hotels and inns on the Continent on the wall outside the door of the dining-room, for guests to wash their hands in. One of the two jugs is helmet-shaped, with a mask below the lip moulded in slight relief, and has a loop handle of which the form is evidently derived from a lizard or other animal. Below the mask are two armorial shields, which do not, however, appear to be connected with the name of any family; judging from the extraordinary symmetry of the charges it is more probable that the shields are merely decorative and without heraldic significance. The other piece, a cider-jug, is of the distinctive form made to contain the national drink of Normandy. It has a hinged cover and is painted in colours with a standing figure of the Madonna with the infant Christ, within a rocaille framework surrounded by symmetrical sprays of flowers; beneath the frame is the date 1781. An



ETUI, PLAQUE AND BOXES OF PAINTED ENAMEL. English (Battersea); about 1760-1770.

BEQUEATHED BY MYLES BURTON KENNEDY, ESQ.





interesting study in the development of decoration may be made by a comparison of this ewer with two of similar form in the Museum, Nos. 455-1870 and 2332-1856, dated 1737. Three good pieces of Nevers ware with the characteristic *bleu de Perse* decoration conclude the list of faïence in this generous gift.

The celebrated porcelain factory of St. Cloud, which is comparatively unknown in this country, but may claim to be the locality of the earliest successful revival of porcelain in Europe after the extinction of the Medici factory in Florence, is worthily represented in this gift by a pair of toilet-pots decorated in relief with scrolled floral sprays painted in colours (Fig. 8, No. 4, on p. 16). A collection of Netherlandish and German glass is also included.

The funds of the Murray bequest enabled the Museum to acquire a very interesting and beautiful Meissen porcelain figure at the sale of the King Collection. This figure is a statuette of a girl in an eighteenth century dress, consisting of a flowered skirt and bodice with a yellow apron, and wearing a cap; on her back she carries a basket intended as a receptacle for cut flowers (Fig. 8, No. 2). It was probably modelled about 1740 by the sculptor Kändler who was working at the factory at that time. It is worth noting that the Museum possesses a similar statuette in Chantilly porcelain (No. C. 393-1909) which was obviously copied from the Meissen model, but its inferiority to the latter is very apparent when the two figures are compared.

By the terms of his will the late Mr. Myles Burton Kennedy bequeathed to the Museum 100 examples from the large collection of Battersea enamels formed by his brother, the late Mr. Charles Storr Kennedy, which was undoubtedly the finest existing of work of this class. This generous bequest includes many rare and valuable specimens, amongst them being five fitted cases, each consisting of a large box containing two caddies for black and green tea and a third for sugar, all beautifully painted with landscapes or figure subjects. Two vases of unusual size are also remarkable features of the bequest owing to their great rarity. Amongst the pieces most conspicuous for the beauty of their painting are an ink-box decorated with landscapes on a green ground, an *étui* with a portrait and bouquets in shaped medallions on a royal blue ground decorated with fine relief lace work in white, an oval snuff-box with a group of vagrants on the lid, another with a portrait of Oliver Cromwell, and a third with birds and fruit in reserves on a

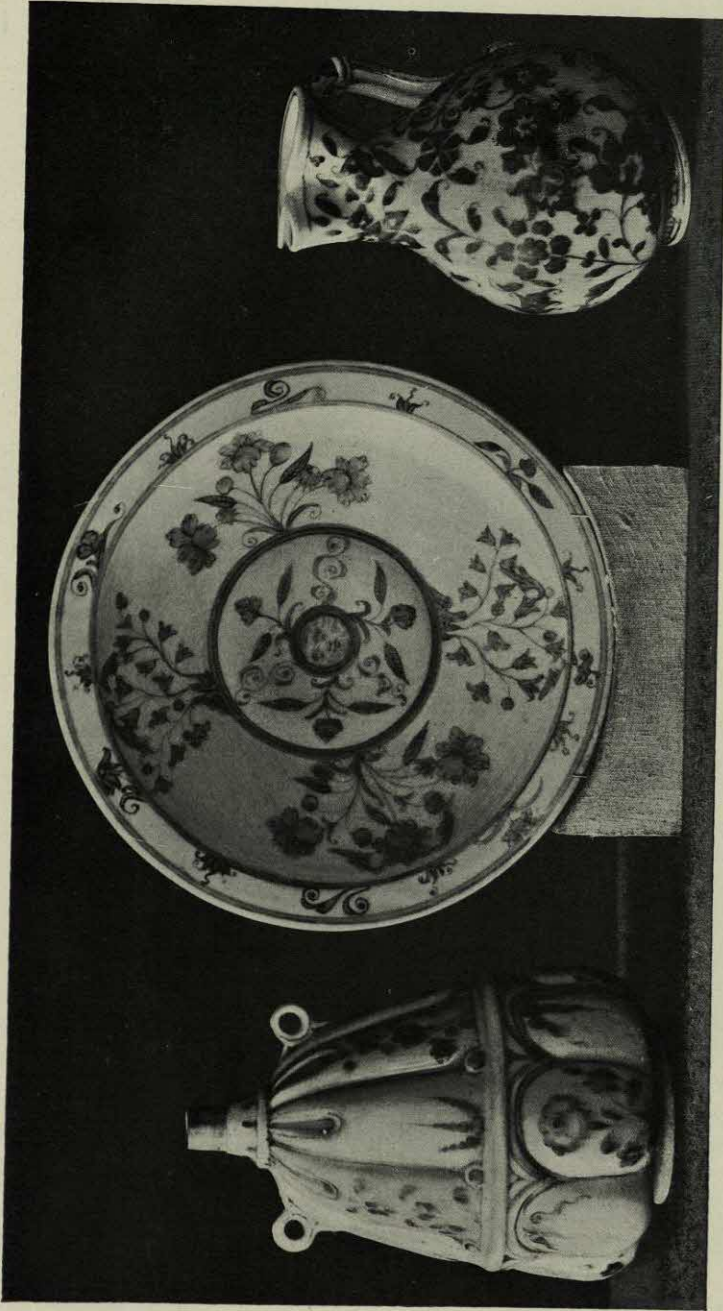


mazarine-blue ground resembling that of Chelsea porcelain. Other exceptional pieces are five large framed landscape paintings (**Plate 10**, facing p. 20).

### (3) PURCHASES.

The permanent collections of the Department were greatly enriched by the purchase of several objects which had been exhibited in the Museum for many years on loan from the late Mr. J. H. Fitzhenry. First amongst them in order of date is an ewer of Persian earthenware of the thirteenth century belonging to the class of wares found in excavations in the neighbourhood of Sultanabad (**Plate 8** (2), No. 2, facing p. 14). This piece is unusual both in form and colouring. The body is barrel-shaped, the form of the neck and long grooved spout is suggested by the head of a long-billed bird, a boss in relief on either side indicating the eyes; the ewer is coated with a transparent glaze of dark purplish blue covering a design, painted in black, of plants springing from the level of the base.

A valuable link in the evolution of pottery design is provided by a large *albarello* or drug-vase of Italian maiolica, dating from the latter half of the fifteenth century (**Plate 8** (2), No. 4, facing p. 14). The decoration painted in blue with passages of faint green on the white enamelled ground, consists of six-petalled flowers on coiled stems reserved on a groundwork of spirals, showing very clearly the influence of Hispano-Moresque design. It is a well-known fact that quantities of Hispano-Moresque ware were shipped to Italy during the fifteenth century and that the necessity of competing with this import trade was the determining factor in the adoption by the Italian potters of the technical methods employed by their rivals in Spain. Indeed, the growth of the craft in Italy from an industry to a fine art is directly due to this cause, and the name maiolica is believed to be derived from a misunderstanding of the source from which the imported wares originated. Great importance, therefore, attaches to examples which throw so clear a light on the kinship of the Spanish and Italian wares. Further evidence of the same kind is afforded by a fragmentary bowl, painted in blue with a bird enclosed by a simulated Arabic inscription, which was acquired during the year from another source. From its position on the western seaboard it was natural that Tuscany should be the district chiefly affected by importations from Spain, and it is worthy of



BOTTLE, PLATE AND JUG OF "MEDICI PORCELAIN." Florentine; late 16th century.





note that both of the newly acquired pieces were probably made in that province; the bowl was found at Orvieto, and the Fitzhenry drug-vase is marked with an "F", indicating almost certainly that it was made in Florence. Another example of maiolica included in the purchase was a shallow cylindrical ointment-pot inscribed "*cartami*," made about 1500, probably at Faenza (**Plate 8** (2), No. 5, *facing* p. 14). It is remarkable not only for its exceptional form, but also for its beauty of colouring, and takes its place in the Museum as a type of the useful wares made when the maiolica craft was artistically at the height of its development.

Next in order amongst the acquisitions from the Fitzhenry Collection may be taken three pieces of porcelain which illustrate a later phase of the ceramic art in Italy (**Plate 11**). They are remarkable as the outcome of the first successful efforts made in Europe to imitate Chinese porcelain. A few years earlier experiments had been made at Venice and elsewhere in Italy, of which, so far as is known, no tangible evidence remains; about 1580, a workshop was set up in the Boboli Gardens in Florence by Francesco Maria de' Medici, second Grand Duke of Tuscany, in which under his patronage a species of soft-paste porcelain possessing some slight outward resemblance to its Chinese prototype was produced for a short time. Of this material, generally known as "Medici porcelain," only a few examples now remain, for the most part preserved in public collections. The new acquisitions will form a handsome addition to the four specimens shown in the Ceramic galleries of this Museum, another example being included in the Salting Collection (Room 128). They comprise a dish with a design of floral sprays radiating about a sun-face in the centre, a lobed flask, and a small jug decorated with freely-treated flowering stems inspired by the designs on the contemporary earthenware of Syria and Turkey. The dish bears the recognised mark of the workshop, consisting of the dome of the Cathedral of Florence, whilst the jug, by virtue of the beauty of the blue with which it is painted, claims rank amongst the finest specimens of Medici porcelain in existence.

Other pieces of pottery bought from the Fitzhenry Collection are an early Vincennes porcelain saucer and a wall-fountain in Rouen *faïence*, with highly decorative painting in blue, which it is interesting to compare with the similar fountain subsequently acquired with the Ede Bequest and noticed under that heading.



Three specimens of glass and one of painted enamel make up the remainder of this purchase. Of the former, two are glass vessels of considerable rarity. The first is the best representative hitherto acquired by the Museum of the glass made in the sixteenth century at Barcelona. It is a two-handled vase, enamelled in the colours characteristic of its kind, yellow, bright green, white, and



FIG. 11.

dull lavender-blue, and has a personal interest as having at one time belonged to the Portuguese Royal Collection (**Fig. 11**). No less rare is the large dish of French glass, of approximately the same date, enamelled in the Venetian manner with a dotted scale-pattern border, and in the centre the arms of Anne of Brittany, Queen of Louis XII.; it is similar in character to a tazza bearing the same arms in the Musée de Cluny, Paris.

The third example of glass from the Fitzhenry Collection has for some time been admired amongst the best pieces of late Gothic stained glass exhibited in the Museum (**Plate 12**). In it is represented a kneeling figure of a man in armour over which is a fur-lined coat adorned on the sleeves with the Burgundian badge of the flint and steel. The composition is enclosed by a border of conventional plants intertwined with scrolls bearing the name

"Maria" abbreviated, "IHS," and the motto "*en bien*." Unfortunately the history of the panel is unknown, but it probably came from Flanders, or north-eastern France. The evidence of costume points to the second half of the fifteenth century as the date of its origin.

Last to be mentioned is a pax of painted enamel enclosed in a carved ivory frame, from the Limoges workshops of the middle





PANEL OF STAINED GLASS. Northern French or Flemish; 15th century.





of the sixteenth century. The painting is plausibly regarded as early work of the master Pierre Reymond, executed before he had abandoned the rich colouring of the primitive school of enamellers. The subject is the Virgin enthroned with the infant Christ on her knees and a boy-angel on either side.

Seven specimens of early celadon porcelain from excavations near the site of Sawankalok, the ancient capital of Siam, were acquired during the past year from the excavator, who has specially devoted himself to the investigation of this ancient factory. This ware, which was probably made about the eleventh or twelfth century, was no doubt produced in an attempt to compete with the Chinese for the market in India and other parts of Asia, as well as Africa, where the Chinese celadon ware appears to have been freely imported at least as early as the Sung dynasty (A.D. 960-1127). This porcelain was credited with the quality of revealing poison by changing colour, a circumstance which easily accounts for its wide distribution. This demand naturally excited the emulation of pottery producers outside China, and we find celadon ware being made contemporaneously in Siam and Corea, while possibly a little later an imitation was produced in Persia with a "frit" body, covered with a siliceous glaze. The various states of India which probably presented the most lucrative market for this ware, have always remained dependent upon foreign countries for their supply of the finer qualities of pottery, and this remains true regarding celadon porcelain, which, although found in considerable quantities throughout India, never appears to have been produced even on the smallest scale either in India or in any of the States connected with her.

Seventeen pieces of Chinese porcelain of various dates from the Sung dynasty to the eighteenth century were bought of a collector who obtained them from natives in the Sultanate of Brunei, in Borneo, by whom such ware is highly prized. Most of the specimens are covered with a plain white or celadon-green crackled glaze, and make their appeal chiefly by their beauty and simplicity of form. Side by side with the Siamese porcelain mentioned above they denote the wide extent of the market supplied by Chinese potters from the Middle Ages onwards.

Amongst the specimens of Chinese pottery recently acquired is a very good figure of a dog, dating from the period of the Han dynasty (206 B.C.-A.D. 220). It is boldly modelled in an archaic style in the red earthenware of the period, and is covered with the



characteristic green glaze (**Fig. 12**). The dog is somewhat on the lines of an English bulldog, more especially as regards the head, but the body lacks the massive front, and the fore legs are straight. On the head is fixed a spoon-like object, the purpose of which is not clear. An interesting point is the representation of harness round the chest and shoulders which in every detail corresponds with that used for small dogs at the present day.

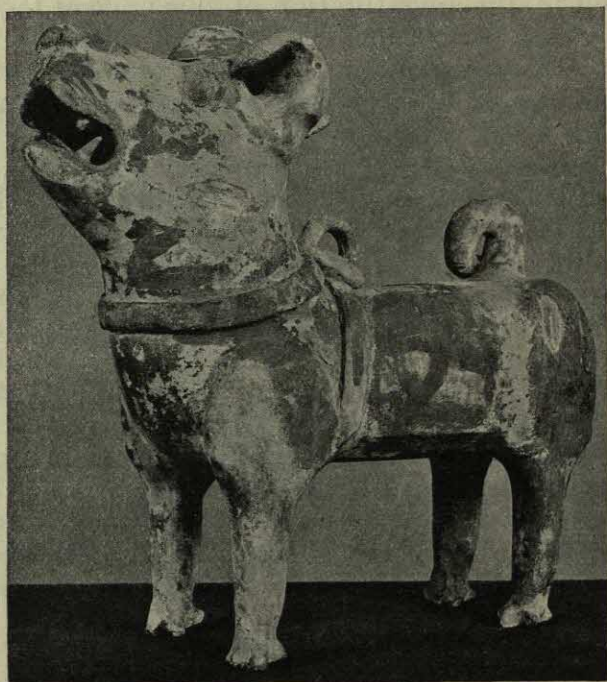


FIG. 12.

### III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

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THE general policy outlined in the preceding volumes of the Review of Acquisitions has been followed during 1914.

Every effort is being made, so far as the resources of the Department will allow, to secure designs and working drawings for architecture and the various artistic handicrafts. While the actual objects, such as goldsmiths' work of the Renaissance, English furniture, etc., are becoming more and more scarce, and are in consequence commanding prices that in many cases place them beyond the reach of the Museum, it is of the highest importance that students and the public should be provided with original designs. These drawings are being supplemented by copies to scale of stained glass, mural painting, ironwork, etc. One of the main functions of the Department is to serve in this way as a bureau of information for students and for officers of the Museum as to historic ornament and design, and endeavours are continually made to strengthen the Department in this side of its development.

During the last few years attention has been drawn to the need for further support in the formation of an adequate collection of original drawings for book illustration. A generous gift from Sir William Ingram, Bart., to which reference is made below, has notably strengthened the representation of works by British artists of the nineteenth century; but examples of the work of foreign schools, particularly of the leading illustrators of France, Germany and the United States, are still urgently required.

Continued attention is being given to the formation of a historic collection of wall-papers. It is felt that in the restoration and redecoration of country houses, during the last half-century, there has been no systematic attempt to preserve the patterns of wall-paper, and, with a view to securing this end, efforts are being made to win the interest of private householders and of large firms



of decorators. During the year several friends of the Museum have made valuable gifts of old and modern papers.

### ENGRAVING.

One object of the Department is to keep in touch with students of the Royal College of Art, and for this purpose it is important to provide not merely fine examples of engravings made in the past, but also a good and representative collection of the best of modern work. The revival of etching and lithography in particular is one of the prominent features in the art of to-day, and the generosity of artists and various benefactors has enabled this section to make considerable progress.

An interesting series of five etchings by the late William Dyce, R.A., has been presented by his daughter, the proofs having been printed by Mr. Muirhead Bone from plates in Miss Dyce's possession. Another record of a past generation of etchers has been supplied by Mr. L. A. Legros, who has given for addition to the technical collections of the Department the cancelled zinc plate of one of Professor Legros's most famous etchings, "*La Mort du Vagabond*." "*The Haunt of the Mosquito*," one of Sir Seymour Haden's few mezzotints, has been presented by Lady Stern; and one of Gainsborough's rare etchings comes from Mr. Henry J. Pfungst, F.S.A. Miss E. P. McGhee repeats her former generosity by a gift of six etchings and woodcuts by Mr. Allen W. Seaby, Mr. H. M. Livens, and other artists. By gift from Mr. A. E. Anderson the Department has acquired an etching of "*Le Pont de Mirabeau, Paris*," by Eugène B  jot, and the original watercolour study for the second state of the etching "*1588*," by Mr. James McBey. Miss K. Kimball has given three working proofs of the first state of the last-named etching and three etchings by Mr. Vernon Hill. Twelve etchings and three colour woodcuts by Mr. Frederick Carter, A.R.E., have been presented by an anonymous donor. Mr. C. H. Baskett, A.R.E., has given five of his aquatints, and Mr. W. P. Robins, A.R.E., six etchings and an aquatint. Among other etchers who, as friends of the Department, have kindly given examples of their own work, are Messrs. D. Y. Cameron, A.R.A., Percy Lancaster, A.R.E., Miss K. Kimball, A.R.E., and Miss Hester Frood. Mr. A. Derkzen van Angeren, a young Dutch etcher, whose work shows keen interest in shipping and a close study of atmospheric effect, has given two etchings, "*Londhek*" and "*Mestschuit*."





DESIGN FOR A COVERED CUP by Bernhard Zan. German (Nuremberg); 16th century.

MURRAY BEQUEST.





In the section of Lithography a noteworthy gift was a series of twelve rare lithographs by Charles Conder, presented by his sister-in-law, Mrs. Cecil Lawson. Other examples of Conder's work came from Mrs. Frank Gibson and Mr. Edmund Davis. Mr. Campbell Dodgson gave six lithographs of typical Thames subjects by the late T. R. Way. Mr. Pick, the Advertising Manager of the Underground Railway Company, has again been kind enough to submit, with a view to a selection being made, copies of all the posters issued by his company, among them being several lithographs by well-known artists. Mr. F. Ernest Jackson kindly arranged for the presentation to the Museum of a special series of signed proofs of eight posters issued by the Underground Railway Company, among them one by himself, and others by Joseph Pennell, Frank Brangwyn, A.R.A., J. Kerr-Lawson, etc.

The purchases in the print section, which are necessarily limited and have to be made to illustrate phases of technique, include two typical lithographs of Parisian life by Steinlen, two lithographs by Albert Sterner, and three etchings by Auguste Lepère, one of them being an early working proof of "La Seine à l'embouchure du Canal St. Martin," an etching already represented in its finished state.

A few important additions were made to the collection of Engraved Ornament largely by means of funds allocated from the Murray Bequest. A sale at Messrs. Sotheby's in March gave an opportunity, unprecedented in London, for securing twenty-nine rare designs for cups and beakers, all dated 1581, by Bernhard Zan, belonging to a series with the title "ALLERLEJ GEBUNTZNIERTE. FISIRUNGEN GEMACHT. UND AUCH GEDRUCKT IN DER FURSTLICHEN STAT. ONNOLTZBACH. BEI STEFFAN. HERMAN. GOLDSCHMID." Of Zan little is known beyond the fact that he was a goldsmith's apprentice at Nuremberg in 1580, and, as is shown by the title of the 1581 series just quoted, worked under Stephan Hermann at Anspach. From the same sale came thirty-four similar designs by anonymous artists, who worked like Zan in the "dotted manner," using on the plate the actual graving tools which they employed in their goldsmith craft. At the same sale twenty valuable and typical examples of engraved designs by Virgil Solis, and twenty-three woodcut designs for cups from Hans Brosamer's "Kunst Buchlein" were secured for the collection. One of the designs by Bernard Zan is reproduced on **Plate 13**.

The sale of the famous Foulc collection of engraved ornament in Paris, in May, offered an opportunity more apparent than



real, for nearly all the finest engravings for goldsmiths' work, bijouterie, ironwork, etc. of the French and German renaissance were bought in by one of the vendors of the collection, regardless of



FIG. 13.

price. Two series of drawings, however, to be mentioned later, were acquired, and four sets of seventeenth century engraved ornament—N. Guérard's "*Livre Nouveau des Prinsipes D'ornemens*," and "*Diverses Pieces d'Arquebuserie*"; a set of ironwork designs, without title, by Michel Hasté; and Baltasar Moncornet's "*Livre Nouveau de toutes sortes d'ouvrages d'Orfeuries... 1665*." The last is noteworthy for the charming little views of Paris and the neighbourhood, which are placed beneath each jewellery design.

#### ILLUSTRATION.

The gift from Sir William Ingram, which has been already referred to, will greatly strengthen the collection of drawings for modern illustration. Sir William has placed at the disposal of the Department, with the object of a selection being made, over 5,000 original drawings for illustrations which appeared in the "*Illustrated London News*," the "*Sketch*," and other papers. The collection is a singularly comprehensive one, covering a period of roughly twenty years from the start of the process block to about 1900. It has been impossible as yet to make a final selection and arrangement of these drawings, but as an indication of their importance it may suffice to say that most of the leading illustrators in the period are included. Among them are Cecil Aldin, W. D. Almond, F. Barnard, L. Baumer, Max Beerbohm, Gordon Browne, Tom Browne, René Bull, Frank Craig, A. Forestier,



Harry Furniss, Warwick Goble, Kate Greenaway, M. Greiffenhagen, Dudley Hardy, J. Hassall, L. Raven Hill, J. P. Jacomb Hood, Phil May, Bernard Partridge, F. H. Townsend, and Caton Woodville. Two of the drawings comprised in the gift, the work respectively of Kate Greenaway and Phil May, are illustrated in Figs. 13 and 14.

Among other original drawings for illustration received during the year are three by J. F. Sullivan, coming as a gift from Mr. C. D. Rotch. Six original drawings by Kay Nielsen to "In Powder and Crinoline," by Sir A. Quiller-Couch, were presented; two coming from Mr. A. E. Anderson, and four (along with other drawings for book illustration by Hugh Thomson, etc.) from Messrs. Ernest Brown and Phillips. Mr. Phené Spiers gave thirty-six sheets of pencil studies by Godefroy Durand; and Mrs. Lewis Willoughby gave one of her decorative illustrations in water-colour to the "Humours of History." The original drawing in pen and ink by Laurence Housman for the "House of Joy," 1895, nine pen studies for illustrations by G. J. Pinwell, and a study in pencil by Alfred Stevens for the title page of "Once a Week," were acquired by purchase. Mr. Harold Hartley has presented several proofs of wood engravings of the period of the sixties.

#### DESIGN (VARIOUS CLASSES).

An important gift of an old Chinese wall-paper of the seventeenth century, making the complete hanging of a room, came from the Commissioners of Woods. The paper originally hung in Eltham Hall (now let on lease by the Commissioners of Woods as the Club-House of the Eltham

Golf Club), and was removed by the Commissioners in 1911. Decorated with naturally treated plant forms and birds, it is a remarkably fine example of Chinese design of the seventeenth



"Colonel: shall I clean your window for you?"

FIG. 14.



century ; and its beautiful colouring, executed entirely by hand, has become mellowed and refined with the passage of time (**Plate 14**). Though it has suffered from discoloration and damage in certain places, the paper is, upon the whole, well preserved, and has special value because of its rarity. In an article in the "Burlington Magazine," July 1905, Mr. A. G. B. Russell described two very similar Chinese papers of the seventeenth century, one belonging to Mr. Vincent Perkins at Wotton-under-Edge, in Gloucestershire, the other in the principal room at Ightham Mote in Kent.

Messrs. Benskin & Co. have given a portion of an eighteenth century wall-paper, discovered during some structural alterations in the Old Bell Inn, Sawbridgeworth, Herts ; and Mr. G. E. Jarvis has presented a piece of a "Don Quixote" paper and six other interesting specimens of block-printed paper hung at his residence, Doddington Hall, Lincolnshire, when the house was decorated in the latter half of the eighteenth century. Messrs. Jeffrey & Co. have given 21 pieces of wall-papers by leading designers towards the close of last century, among them being 10 designs by Walter Crane. Other gifts of more modern papers have come from Mr. W. D. Dawkins, Mr. Henry Butler, and from Messrs. Birge, Sons & Co., who have given 112 patterns of leather papers.

For many gifts to the collection of Architectural Drawings, the Department is indebted, directly or indirectly, to Mr. R. Phéné Spiers, F.R.I.B.A., F.S.A., who for many years has been a valued friend. Mr. Spiers has presented a set of measured plans of Gloucester, Lincoln, and Canterbury Cathedrals, a section of Chichester Cathedral, and a view of the Church of Les Trois Palis, Charente, all drawn by himself ; and also an elevation of one side of the "Gilt Room" at Holland House, drawn by C. J. Richardson, and a section of the Church of St. Remi, Rheims, by E. Leblanc. Mr. E. J. May has given eight sheets of drawings prepared by Messrs. Nesfield and Shaw, for the restoration of the parish church, King's Walden ; and Mr. Somers Clarke, F.S.A., two beautiful drawings of the reredos and pulpit for St. Martin's Church, Brighton, the former by H. E. Wooldridge and H. W. Brewer, and the latter by G. Jeffery from Mr. Somers Clarke's design. Mr. C. Baker King, A.R.I.B.A., has given an interesting collection of over two hundred drawings of encaustic tiles. These drawings, made mainly from old tiles, were used in the preparation of tiles for Sir Gilbert Scott in his restoration of various cathedrals and churches throughout the kingdom.





PANEL OF CHINESE WALL-PAPER ; 17th century.

PRESENTED BY H.M. COMMISSIONERS OF WOODS.





The chief purchase in the section of Architecture was a collection of 283 original drawings made by George Bouet of Caen, about the year 1860, for J. H. Parker of Oxford, the well-known writer on the History of Architecture. The drawings, executed with great skill and accuracy, are of value as examples of a fine school of architectural draughtsmanship. They are of special importance as an historical record, in that they depict buildings of architectural interest in France



FIG. 15.

and Italy, very many of which have since been destroyed or restored. A view of Lannion is illustrated in **Fig. 15**. Another interesting purchase was that of two volumes containing 295 drawings or tracings of Italian buildings, decoration, sculpture, etc., made about the dates 1760 to 1770. There is evidence that several of the drawings (about half being measured drawings) were made by Richard Norris, and the volumes bear his book-plate. Norris was Surveyor to the Christ's Hospital and Charterhouse Estates, Clothworkers' Company, etc., and designed



Dunham Massey, Cheshire, for the Earl of Stamford and Warrington. The historical value of the drawings and their fine workmanship give special importance to this acquisition.

Another purchase of interest in this section was a finished study by Alfred Stevens for the decoration of a Royal reception or waiting room at Paddington Station, designed by Sir M. Digby Wyatt. Stevens's letters to Wyatt with regard to this drawing and the scheme of decoration were purchased with the drawing, and are placed in the Library (*see* p. 42). The variant design referred to in these letters belongs to Mr. R. Phené Spiers, and was recently lent to the Museum.

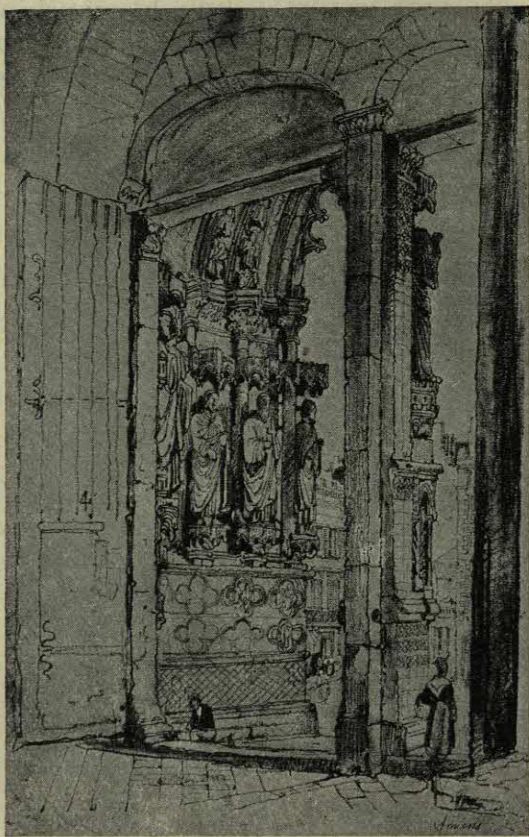
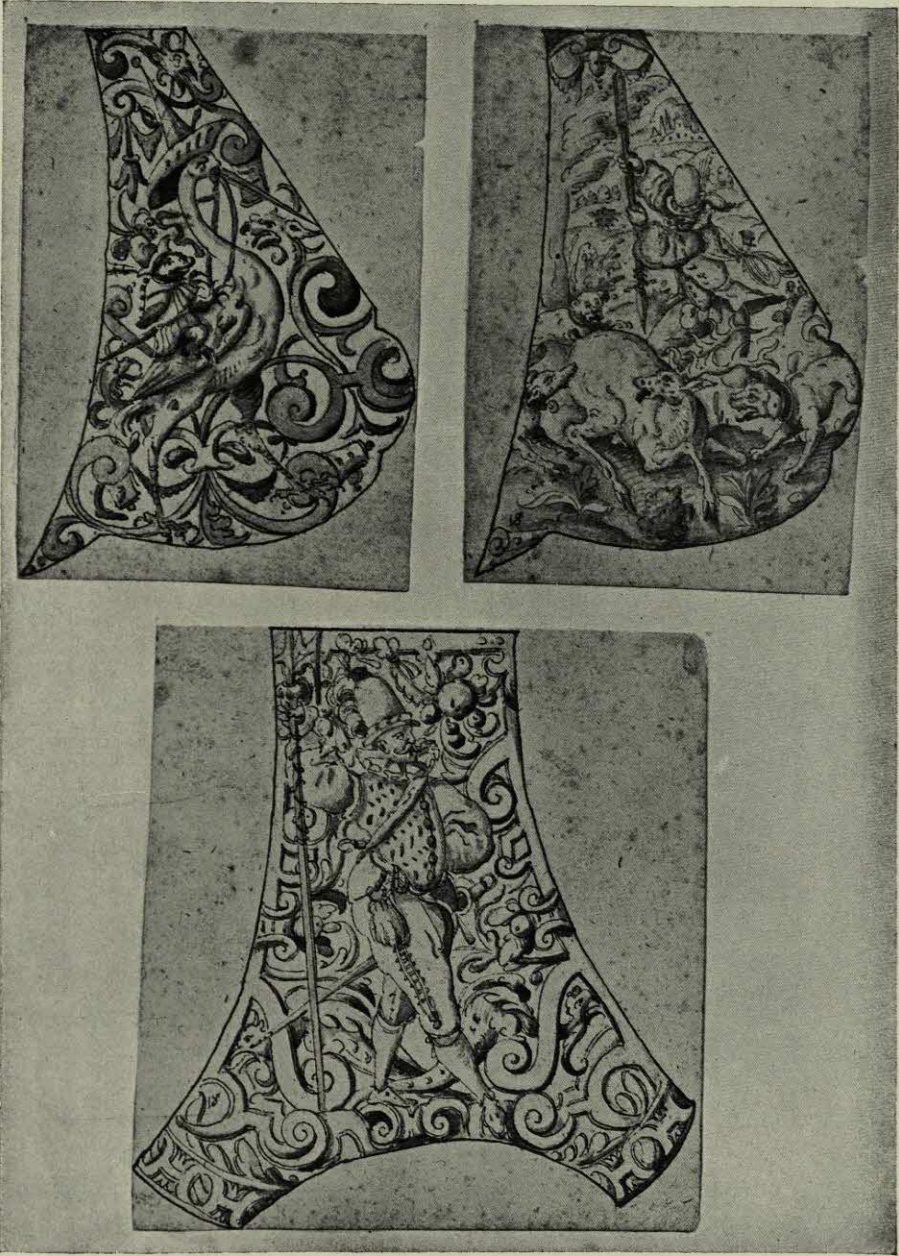


FIG. 16. (*See* page 36.)

Virgil Solis (1514-1562) for the ornamentation of guns, powder flasks, dagger sheaths, etc. This was bought at the sale of the Foulc Collection (*see* p. 29) from the funds bequeathed by the late Captain H. B. Murray. Though the engraved work of the great Nuremberg ornamentist covers a wide ground and is well known, his original work as a draughtsman and colourist is extremely rare; and these remarkable drawings, executed with pen and

Several trade pattern books of metalwork were acquired, among them—as a gift from Mr. C. F. Longden—being a catalogue of fire-grates, etc., issued by Messrs. Longden, Walker & Co., at the Phœnix Foundry, Sheffield, at the beginning of last century. The chief addition, however, to this section was a series of superb designs by





DESIGNS FOR THE BUTT END OF A GUN, AND A POWDER-FLASK ; by Virgil Solis (1514-1562).

MURRAY BEQUEST.





water-colours, many of them being signed with his monogram, are of great artistic value both for their own sake, and for comparison with his engraved work of the same nature. Three of these drawings are reproduced on **Plate 15**. At the same sale was bought a sketch-book containing sixty-eight sheets of pencil drawings, some partly coloured, of jewellery designs; one is reproduced in **Fig. 17**. These designs, many of them signed "T," belong to the middle of the eighteenth century, and, from similarity of style, may be safely attributed to Christian Taute, who published in London about 1750 an engraved "Book of Ornament useful for Jewellers."

Among other classes of drawing and design may be mentioned two fans in water-colour on silk, one painted and presented by Mrs. Edmund Davis; the other, by Mr. G. Sheringham, presented by Mrs. Prosser. Mr. R. W. Howes gave four early drawings with figures by J. Cristall, one of the founders of the old Water-colour Society, approaching in some respects the school of Blake and Flaxman rather than the later landscape work with which Cristall is more closely identified.

A sketch-book containing figure studies by Solomon Hart, R.A., was presented by Mr. Phené Spiers; Lady Stern gave an interesting chalk portrait of Samuel Rogers, by George Dance; and Mr. Charles H. Woodbury, a well-known American artist, gave two admirable examples of his landscape work in pencil.

Among other gifts was a chalk drawing by Sir Edwin Landseer, R.A., of a Belgian plough and horses, a study for his painting "A Dialogue at Waterloo," exhibited at the Royal Academy in

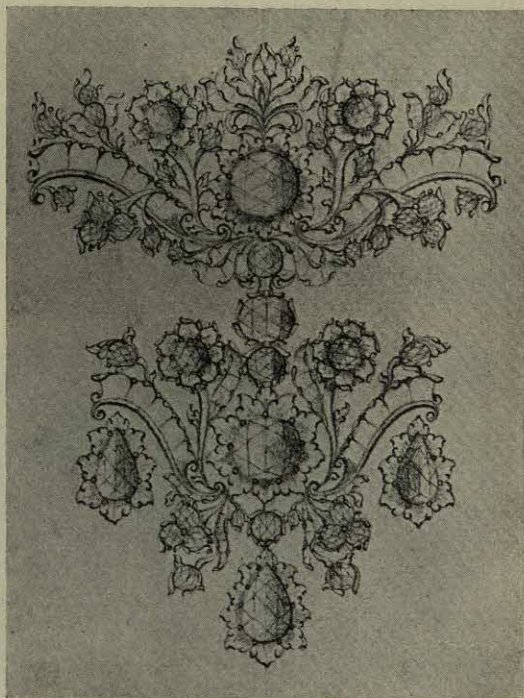


FIG. 17.



1850, and now belonging to the National Gallery. This admirable example of Landseer's power as a draughtsman was "presented by  
 " Landseer Mackenzie, Esq., nephew of the artist, in memory of his  
 " only son, Colin Landseer Mackenzie, 2nd Lieut. Highland Light  
 " Infantry, who died for his country in the Battle of the Aisne,  
 " Sunday, 20th September, 1914."

Four pencil drawings by Samuel Prout of Amiens (**Fig. 16** on p. 34), St. Omer (2) and Ulm, were bought for the sake of their fine draughtsmanship and their architectural interest.

In the Oriental Section, the chief purchase was a series of 47 designs for Japanese fan mounts, remarkable for their rich variety of colouring, ornament, and adaptation of design to space. One of them, illustrated in **Fig. 18**, shows the poetry game, in which fans are set floating down a winding stream, while the players, stationed at different points along the bank, are each required to improvise and write a poem before his fan passes him. The same theme is the subject of a sixteenth century screen, by Tosa Mitsushige, acquired in 1912.

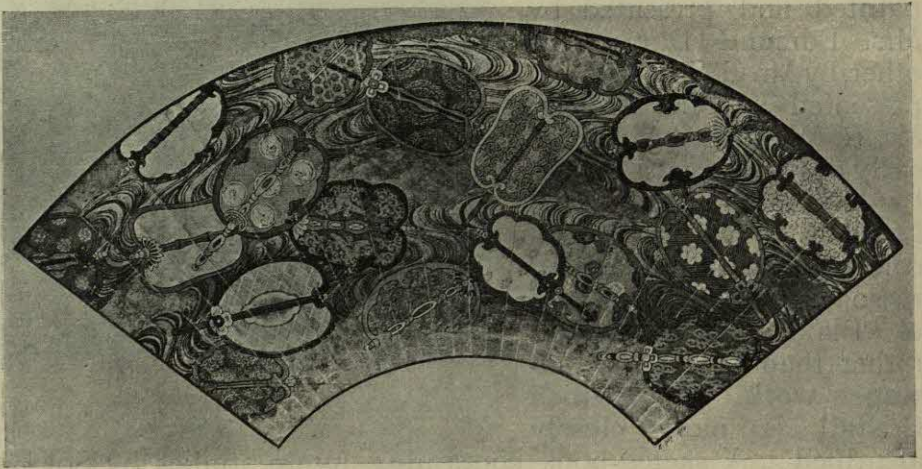


FIG. 18.

## IV.—LIBRARY.

A STATEMENT of the most important new books on fine and applied art, to which class of acquisition the greater portion of the money allotted to the Library has been devoted, during the past year, will be found in an appendix to the Annual Report. The following notes deal, consequently, with the more important gifts received during 1914, and with some principal acquisitions by purchase.

## (1) GIFTS.

The Library's collection of metal bindings and clasps has been

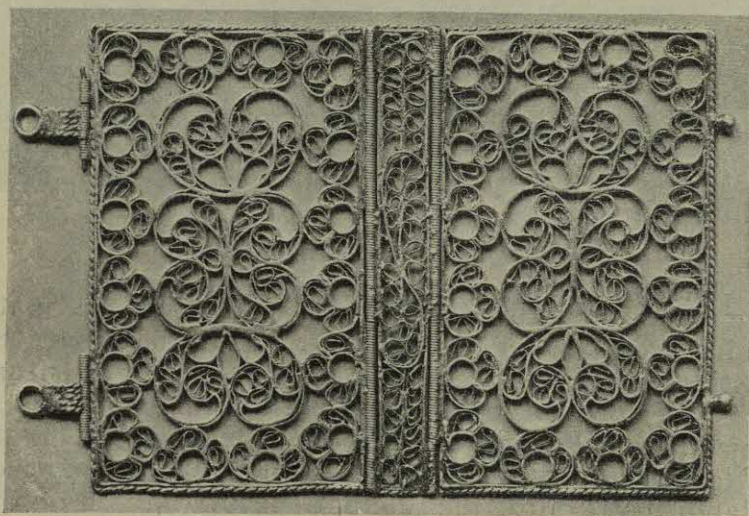


FIG. 19.

strengthened by a gift from Miss S. T. Prideaux, including the following items: the silver filigree book-cover, probably Dutch, of the eighteenth century, illustrated in **Fig. 19**; a book-cover of plated copper with stamped sides and engraved back, French or



English work of the early nineteenth century; the German book-clasps of pierced, repoussé and chased silver, bearing the mark of a Schweinfurt silversmith of about 1730-40, illustrated in **Fig. 20**; and a small lock clasp of pierced silver, probably French, of the late eighteenth century. Miss Prideaux made a further gift to the series of bookbinder's finishing tools already presented by her, and she also gave the working designs for two bindings by her already in the Library collection. An instructive addition to the cases illustrating the technical side of book production was the gift made by Mr. A. de Sauty, of a framed illustration of stages in the process of gold-tooling upon leather. Mr. A. K. Sabin presented

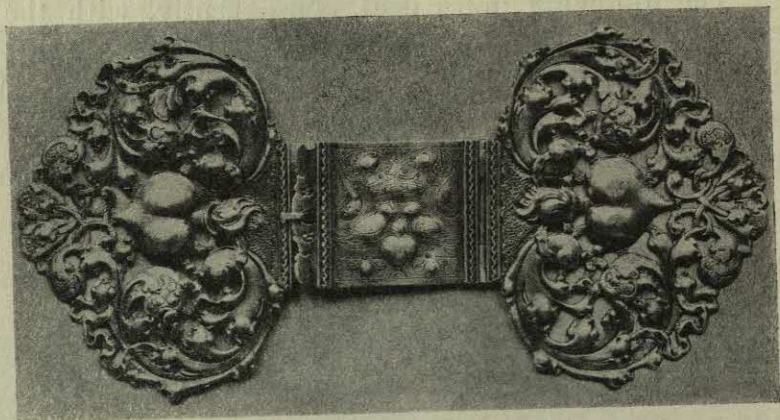
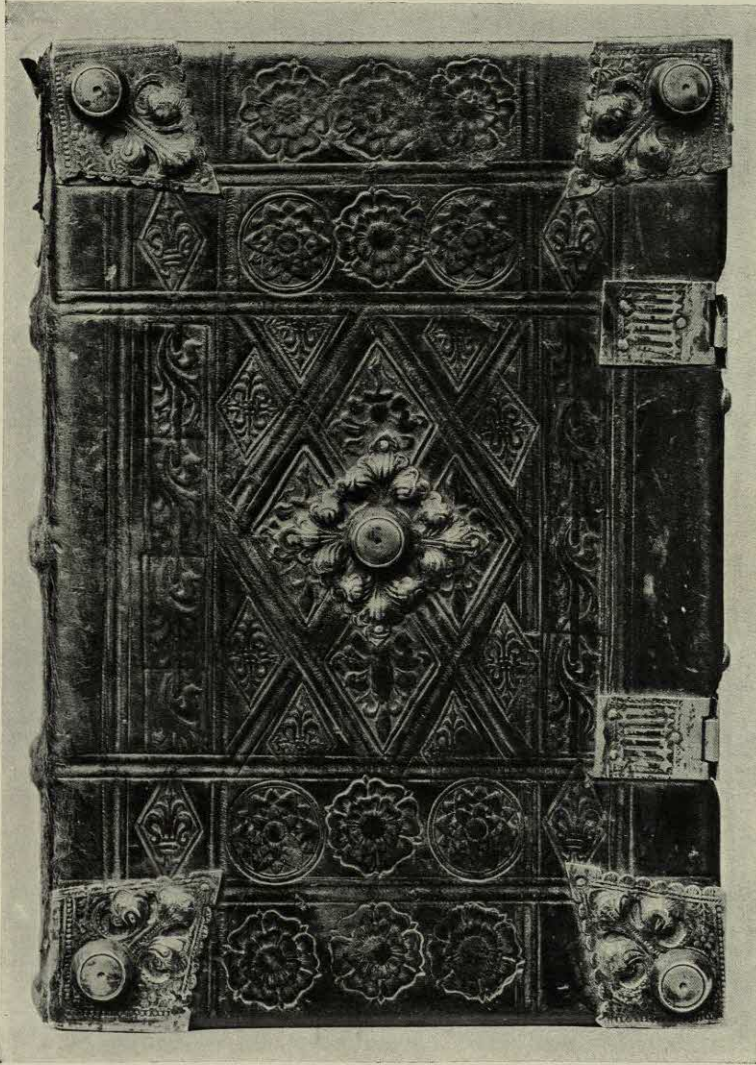


FIG. 20.

a hand-mould for casting type, of practically the same pattern as that which prevailed for centuries previous to the invention of the type-casting machine in the middle of the nineteenth century.

Among important works presented by their authors may be mentioned: from Heer M. Mouton, the volumes upon Graphic Art in the Netherlands, 1300-1800, published by the Committee of the Netherlandish section of the International Exhibition of the Book Industry and Graphic Arts, Leipzig, 1914; the privately printed collections of extracts, etc., relating to the glass trade, and to the taxation of English glass, in the seventeenth century, by Mr. Francis Buckley; Mr. Robert Bryden's volume of Glasgow etchings; and the History of the Worshipful Company of Fruiterers, by Mr. A. W. Gould.



BOOKBINDING. German ; end of 15th century.





Several catalogues, many of them privately printed, have been received; notably, from H.R.H. the Duke of Cumberland, the catalogue of his collection of miniatures, by Dr. G. C. Williamson; from Mr. John G. Johnson, of his collection of paintings and some works of art at Philadelphia, by Mr. B. Berenson and Dr. W. R. Valentiner; from Mr. T. B. Walker, of his art collection, and collection of carved jades, etc., at Minneapolis; from Mr. J. P. Morgan, catalogues of his antique bronzes (including some antique objects in gold and silver), by Sir Cecil H. Smith, and of twenty Renaissance tapestries from his collection, by Mr. Seymour de Ricci; from the executors of the late Mr. George A. Hearn, the volume upon the Hearn gift of paintings to the Metropolitan Museum and upon the Arthur Hoppock Hearn Memorial Fund; from Mr. Toranosuke Furukawa, the catalogue of his collection of sword guards and other ornaments and a volume entitled "*Hompō Sōken Kinko Riakushi*"—a short account of Japanese sword furniture artists; and from Messrs. C. Mahillon and Co., the catalogue of the musical instruments in the Museum of the Royal Conservatoire of Music at Brussels.

Among catalogues of collections in Great Britain there were received: from the Duke of Buccleuch, the catalogue, by Mr. C. H. Scott, of the pictures at Boughton House; from Mr. Otto Beit, that of his collection of pictures and bronzes, by Dr. W. von Bode; from Mr. John Reid, the catalogue of his British, French and Dutch pictures, by Mr. J. L. Caw; from Sir A. H. Church, K.C.V.O., F.R.S., that of the Japanese sword-guards in his collection.

## (2) PURCHASES.

Three bookbindings purchased during the year are of sufficient importance to deserve mention in these pages.

The earliest—the binding of an edition of "*Postilla Guillermi super Epistola et Evangelia*," printed at Augsburg in 1494—is a late German example of blind stamped work in brown leather, in which large stamps, together with brass-pierced and repoussé corner and centre ornaments have been applied to covers measuring no more than  $8\frac{3}{4} \times 6$  inches (**Plate 16**). The clasps have also received brass mounts and plates, these engraved with the letters *mir* (?).

From the executors of the late Mr. J. H. Fitzhenry, the Library was so fortunate as to purchase a binding decorated with the famous stamps of Geofroy Tory (b. c. 1485, d. 1533). The book, which was issued by Tory and also by Jean Petit, from the Rue



St. Jacques, Paris, in 1529, is a copy of "La Table de l'ancien philosophe Cebes, natif de Thebes et Auditeur Daristote" (16mo.). The design is the well-known rectangular panel of peculiarly elegant and elastic arabesque within a border of trefoil cresting, with corner fleurs de lys in gold (**Plate 17**). A prominent feature in the composition is the broken vase, seen also in Tory's mark (**Fig. 21**), the elaborate symbolism of which is revealed in his "Champfleury." The binding may be compared with the two illustrated in the late Henri Bouchot's work upon the artistic book-bindings of the National Library, Paris (pl. xxxii and xxxiii).

The third acquisition—an English binding in dark blue morocco—has an elaborate ornamentation in gold and blind tooling, including a rectangular frame in the "cottage" style (No. 1 on **Plate 18**). The book-edges have also received gilt ornament (No. 2 on **Plate 18**). This binding, which may be assigned to about the year 1700, belongs to a Bible in French, printed at Amsterdam in 1678.



FIG. 21.

Copies of two rare sixteenth century books have also been purchased as examples of illustration and book production respectively.

The work, "El Cavallero determinado, traduzido de lengua Francesa en Castellana por Don Hernando de Acuña" (4to.), printed at Antwerp in 1553, is illustrated with a series of extremely fine wood-engravings, comprising 20 full-page compositions, title-vignette and printer's mark. All but one of these bear a monogram or cipher apparently composed of the letters A and S, assigned by an antiquated attribution to Juan de Arphe (b. Leon, 1535), a member of the celebrated family of Spanish goldsmiths; but now received as that of a Flemish engraver known as Antonius Silvius or Sylvius (b. 1525?), the monogram being found in the marks of certain Antwerp printers and booksellers for whom he worked, notably in that of Jean de Laet or "Juan Lacio," printed in "El Cavallero Determinado," and in marks of the Nuyts or Nutius, of Jean Steelsius and of Christophe Plantin.

This Spanish versification of Olivier de la Marche's poem, which is based, traditionally, upon a prose version by the Emperor





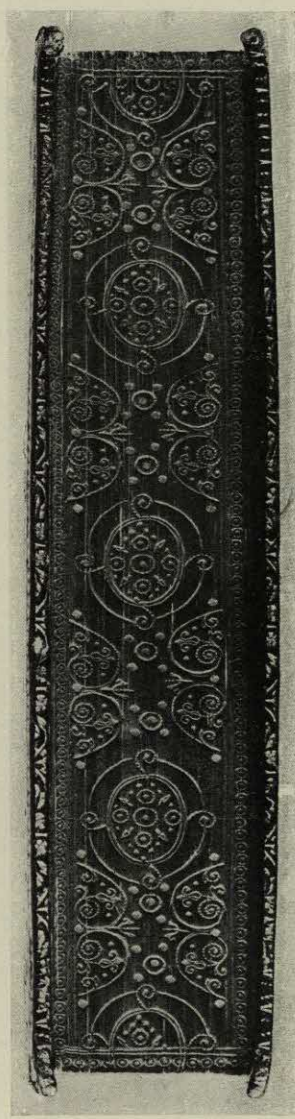
BOOKBINDING, with Geofroy Tory's stamps. French; 1529.







1



2

BOOKBINDING AND BOOK-EDGE DECORATION ; English ; about 1700.





Charles V., to whom it is dedicated, brings to light an important instance of the utilisation of the compositions of an earlier,\* by a later, illustrator. Comparison of sixteen of the engravings with the sixteen illustrations of the edition of "*Le Chevalier délibéré*," printed at Gouda about 1486, and re-issued at Schiedam about 1500 (*cf.* the Bibliographical Society's Illustrated Monograph, V. 1898), reveals a remarkable identity in the structure of two sets of designs wholly dissimilar in style—an identity not to be attributed to Olivier de la Marche's own elaborate directions for the illustration of "*Le Chevalier délibéré*," could the engraver of the 1553 edition have been cognisant of them.

The "*Libro intitulado Palinodia, de la nephanda y fiera nacion de los Turcos. . . . Recopilado por Vasco Diaz Tanco*," is a thin folio printed at the author's own press at Orense, Galicia, in 1547 (September 15). As such, it is not only a monument of printing from a typographically obscure region of Spain, but is significant of the resources at the command of a private press of the period. Diaz Tanco, a native of Fregenal de la Sierra in Estremadura, is also known as the printer, in 1544, of the "*Constituciones Synodales*" of the bishopric of Orense, reputed to be the earliest work with wood-cuts that appeared in Galicia. His "*Palinodia*," in Spanish black-letter, is remarkable on account of the variety of its initials, and also because of the dissemination obtained by the designs of two of the wood-cuts printed in it.† The title-page composition, representing equestrian figures of Charles V.‡ and of his son Philip, afterwards Philip II., in Roman armour, with the arms of the latter as dedicatee of the book, is subsequently found in the "*Olivante de Laura*," printed by Claude Bornat at Barcelona in 1564, and it also did service for the "*Lisuarte de Grecia*" of Lisbon (Alfonso Lopez), 1587. On the other hand, an equestrian composition which appeared on the title-page of the "*Don Florindo*," printed by Pedro Hardouyn at Saragossa in 1530, represents Godfrey of Bouillon in the "*Palinodia*,"

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\* The engraver of the original series is identified as "the third Gouda woodcutter" by Sir W. M. Conway, "The woodcutters of the Netherlands in the fifteenth century," pp. 144-8, 294-6. 1884.

† *Cf.* "Catalogue de la bibliothèque de M. Ricardo Heredia," Paris, III, 161-2, No. 3264. *Cf.* also Nos. 2499 and 2457; 2483 and 2458.

‡ An effigy of some iconographical pretensions, in pose strangely reminiscent of Titian's portrait of the emperor at the battle of Mühlberg (1547), painted in the following year.



and is found in another edition of "Lisuarte" printed by P. Puig and I. Escarilla, of Saragossa, in 1587. The colophon pronouncement of the book's origin is confirmed by expert examination of the presswork and by other technical details.

There have also been acquired three autograph letters from Alfred Stevens to the architect, Sir Matthew Digby Wyatt, concerning the decoration of the "Queen's Waiting Room" at Paddington Station, in the designing of which Wyatt and the engineer, Isambard K. Brunel, were associated. In the first of the letters, which are undated save by the day of the week (one is endorsed "1852," in another hand), Stevens offered Wyatt the choice between two designs, the one in gold and white, and the other in blue, with life-size figures, which the artist recommended as less expensive. In the second letter, written also on a Friday, Wyatt was reminded by Stevens of his offer of one of the drawings, for which Stevens requested payment (10*l.*), "since it seems unlikely that the scheme for decorating the Queen's Waiting Room will ever be carried out."

Apparently, Wyatt sent Stevens a cheque, but also returned the drawings. In the third of the letters, dated Saturday, Stevens acknowledged the payment, but insisted that one of the designs was clearly Wyatt's property, and accordingly, the design in blue being, to Stevens' thinking, "so much the best and most finished," he sent it back. The tone of the rest of a long letter is one of generous apology and explanation for "misunderstanding respecting the price of or the payment for this drawing," and Stevens concludes with a postscript begging the architect's acceptance, also, of the design in white and gold, "it will, I am sure, be better cared for in your hands than in mine." The blue drawing, for which Stevens declared a preference, is now in the Museum (Department of Engraving, Illustration and Design).





FIG. 22. (See page 55.)

## V.—DEPARTMENT OF METALWORK.

IT is satisfactory to record that the year has been marked by a succession of splendid gifts, chiefly to the collection of English silver; and the Museum owes it to the generosity of friends that a branch of native art which attained great excellence in the past is thus beginning to receive a less inadequate representation than hitherto. These important additions will be found described under the head of Gifts. Meanwhile it may be stated once more, for the benefit of those who are desirous of seeing a more worthy representation of English art in silver in the national collection, that the Museum has for some time been comparatively rich in the well-known silver-mounted earthenware jugs and other "confections" of various materials which so much engaged the fancy of our Elizabethan forefathers; but the more important and sumptuous pieces, which mark the sixteenth and the early part of the seventeenth century as one of the most prolific periods of the art, are still wanting. The rosewater ewers and dishes, steeple cups, and other characteristic vessels of the time, are still only to be found in private collections; and in a later period the Museum remains without a single specimen of the work of Paul Lamerie, the most famous London silversmith of the eighteenth century. Mr. Harvey Hadden's loan case of silver of the reigns of Anne and George I. is a valuable



auxiliary to the fuller representation of English work of a time when it was peculiarly simple and appropriate for daily use; but the fine pierced silver of the latter part of the eighteenth century still waits for representation, and offers an opening for the generosity of a benefactor. Irish silver has received an addition by bequest, but not of an early period; Scottish silver remains unfortunately entirely unrepresented. Another subject greatly in need of illustration in the Museum collections is English jewellery of the sixteenth and early seventeenth centuries.

It must be recorded with regret that lack of funds prevented the acquisition of two magnificent pieces of French plate of the latter part of the seventeenth century, which for some years had been exhibited on loan in the Museum.

With regard to Oriental metalwork the need for fine decorative swords and armour of the Near East emphasized last year has been hardly lessened by the addition of two or three blades bequeathed by Lady Anna Chandos-Pole. Nor are a couple of Chinese bronzes, however interesting, enough to fill the gaps which still interrupt our series of these important monuments of early Chinese art. Other categories awaiting reinforcement are Chinese gilt bronzes, arms and armour, and Korean metalwork. Certain lacunæ still exist in the sword-furniture series notwithstanding the remarkable generosity shown in this direction by Sir A. H. Church, K.C.V.O., F.R.S.

#### (1) GIFTS.

The nation is indebted to Mr. Harvey Hadden for his generosity in presenting to the Museum during the past year five superb pieces of English silver. Foremost must be placed the silver-gilt bowl and cover (*Room 39*) of the late fourteenth century from Studley Royal Church, Ripon (**Frontispiece**). Early in 1913 a faculty was obtained for its sale, with a view to its becoming the property of the Museum, and Mr. C. J. Jackson, F.S.A., a generous friend of the Museum, who had interested himself in the matter, with the truest public spirit advanced the large sum of money required. As the funds at the disposal of the Museum were insufficient for the purchase, efforts were made to secure donations towards that purpose. The response was gratifying; but notwithstanding this assistance, a large proportion of the purchase money was still needed, when, in January 1914, Mr. Harvey Hadden came forward and with



great munificence undertook the whole of the purchase. This wonderful object, the earliest piece of English silver in the collection, thus happily secured for the nation, will remain at all times one of the greatest treasures of the Museum, and a witness to the patriotic spirit of its donor.

The body of the bowl in form resembles an inverted truncated cone, like the bowl of a mediæval chalice. It is raised on a circular foot, composed of a row of open rings bordered with mouldings, plain above, enriched below. The simple curve of its profile is answered by the graceful ogee outline of the cover, which terminates at the top in a knob and is finished round the circumference with a moulded rim enriched with quatrefoils.

The beauty of form, proportion, and detail of the work, added to its antiquity, make this bowl an object of which it would be difficult to exaggerate the interest. But its most remarkable feature is the chased and engraved decoration with which the surface is covered. This consists, both on bowl and cover, of leafy wreaths, which have been happily termed "a sort of tree of knowledge," inasmuch as they bear the characters of a black-letter alphabet, each springing from a short stalk. These are preceded by a cross and terminated by a group of words and contractions; the knob of the cover bears the single letter **a**. The ground of this decoration is covered with a matting of engraved parallel lines, lightly crossed by similar engraving. The whole of the external surface was originally gilt, but the gilding has been largely worn away from the slightly raised decoration.

Much discussion has taken place both as to the purpose and the history of the Studley Bowl. As to the former, there is no sufficient ground for regarding it as anything but a piece of domestic plate, and this view of its use is supported by an extract from a will preserved at York, appositely quoted by the late Mr. Fallow. By this document John Morton, Esquire, of York, in the year 1431 bequeathed to his cousin Robert Gaytenby "*unum collok pece argenti cum scriptura ABC in cooperculo*" (*i.e.*, a silver bowl with the ABC inscribed on the cover). Here is plainly a reference to a similar piece of silver, in the same county and within fifty years of the date of the Studley Bowl, spoken of by a familiar word as a domestic vessel. The history of the bowl is, unfortunately, much more obscure, and it seems impossible to say with certainty more than that for a period of forty years it had been used for collecting alms in Studley Church. Its importance as a work of art and its



pecuniary value seem to have been unsuspected until recently, when it was withdrawn from use and placed for safe custody in a local bank.

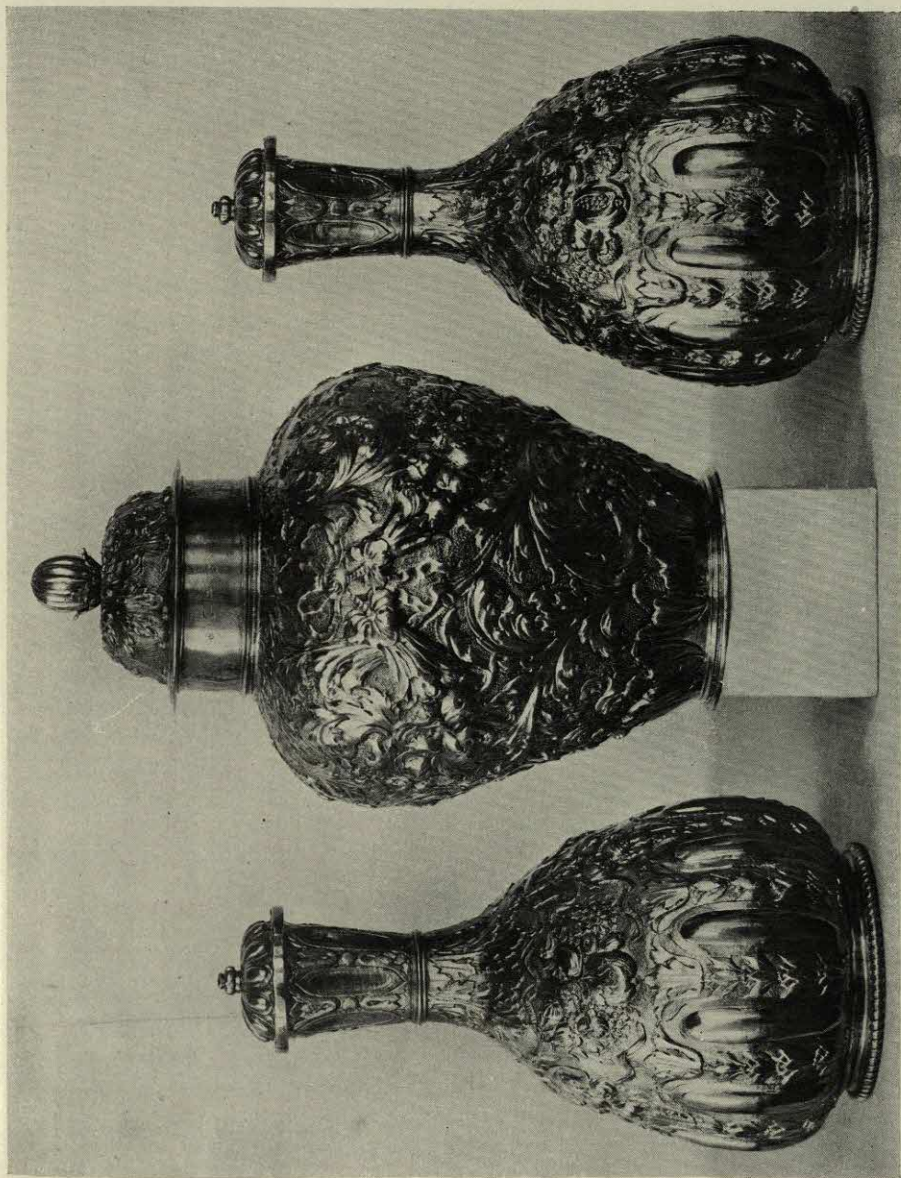
In granting the faculty for the sale of the bowl by the authorities of Studley Church the Chancellor of the Diocese of Ripon made the permission conditional on the bowl passing to this Museum. It is greatly to be hoped that the Chancellor's action will be followed in any similar case that may arise. There are in the possession of country parishes in many dioceses pieces of secular plate which, although intended by pious donors for the service of



FIG. 23. (See page 54.)

the church, have long since been set aside as unsuitable for that purpose. Many of these pieces are of great interest as examples of craftsmanship and design in silver, and would be of inestimable value to the national collection. The safe custody of such objects, often of great pecuniary value, is a serious difficulty and responsibility for country parishes, which would on the other hand be greatly benefited by the funds available from their sale.

A little later in the year Mr. Hadden presented the superb silver-gilt garniture of 1675, which formed part of the Ashburnham



GARNITURE OF THREE SILVER-GILT VASES, chased and repoussé. English; London hall-mark for 1675-6.  
PRESENTED BY HARVEY HADDEN, ESQ.





Collection (*Room 39*); it consists of a vase and cover and two flasks, chased and repoussé with fruit and foliage in the sumptuous style of the Restoration (**Plate 19**). The contrasting curves of the three pieces, the richness of their decoration, and the fine colour of the gilding, combine in an effect of great splendour. Such pieces are only to be found in the royal collection or in a few of the great houses of England; they afford a striking illustration of the reaction from the almost uncouth simplicity of taste under the Commonwealth, and in the national collection fill a place of considerable historic interest. Mr. Hadden also presented an admirable

example of an English apostle spoon, the handle terminating in a figure of St. Bartholomew (*Room 39*); it bears the London hall-mark for 1537, with a well-known maker's mark, and is an exceptionally welcome addition to the collection, which possessed hitherto no early example. By these splendid gifts the Museum is placed under a deep debt of gratitude to Mr. Hadden; and it is, perhaps, not too much to hope that his public-spirited action may stimulate



FIG. 24. (See page 54.)

others who are interested in the development of the collections.

A body of friends of the Museum, who had kindly subscribed towards the purchase of the Studley Bowl, were good enough to allow their donations to be retained for the acquisition of another piece of English silver. The sum was applied to the purchase of an English mazer-bowl of the end of the fourteenth century, an important and rare example of these mediæval drinking-vessels (**Plate 20**, facing p. 48). The body of the bowl, of finely figured



and coloured maple wood, is of the early upright shape, with a silver-gilt rim engraved with a rhyming inscription in Southern English of the period:

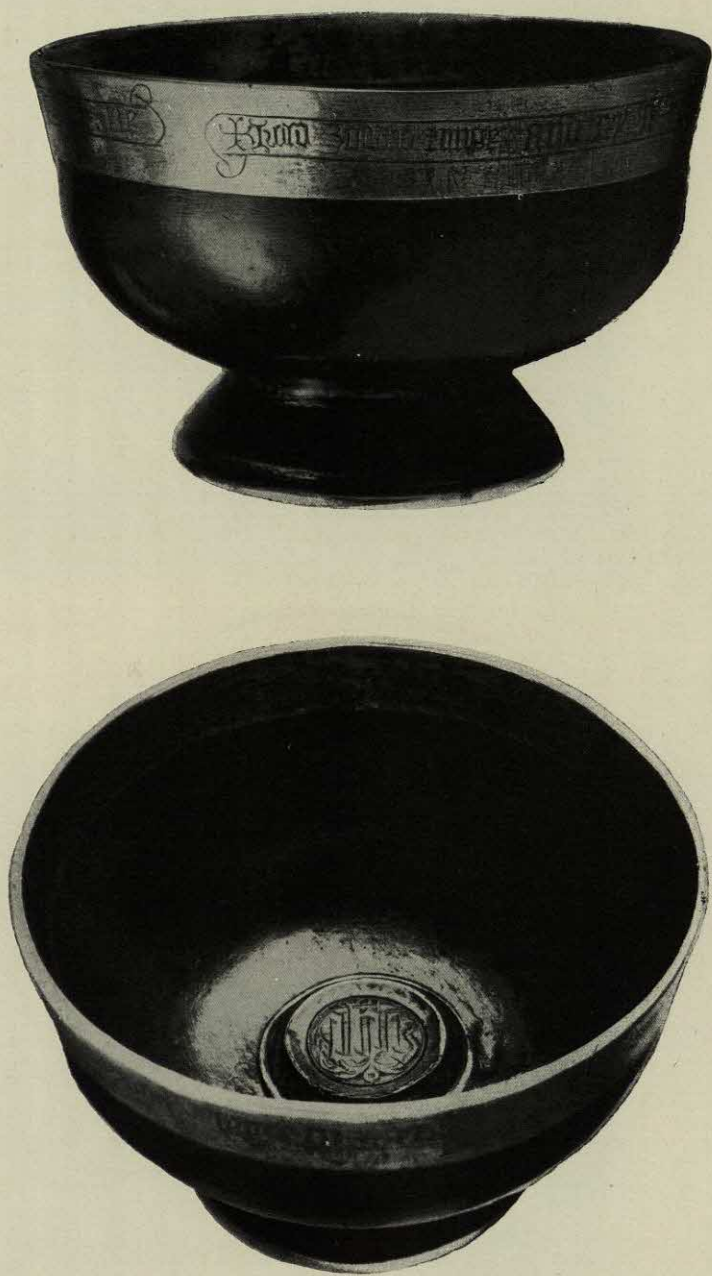
“ Hold 3owre tunge and sey the best  
and let 3owre ney3bore sitte in rest  
Hoe so lustythe god to plesse  
let hys ney3bore lyve in ese.”



FIG. 25. (See page 53.)

The boss in the centre bears the sacred monogram. This is the earliest Mazer-bowl in the Museum collection, and a valuable example of English mediæval workmanship.

Mr. C. J. Jackson, F.S.A., through whose intervention, as already recorded, the Studley Bowl was placed within the reach of the Museum, presented a beautiful flagon of serpentine marble mounted in silver-gilt, English work of about 1630—a pleasing memorial of his generous assistance (No. 1 on **Plate 21**).

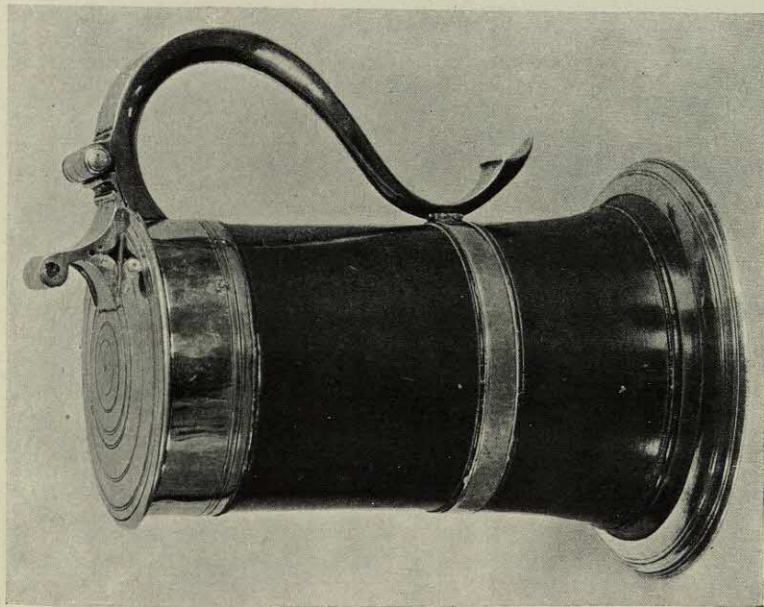


THE ROKEWADE MAZER. Maplewood, mounted in silver-gilt. English; end of 14th century.

PRESENTED BY A BODY OF SUBSCRIBERS.



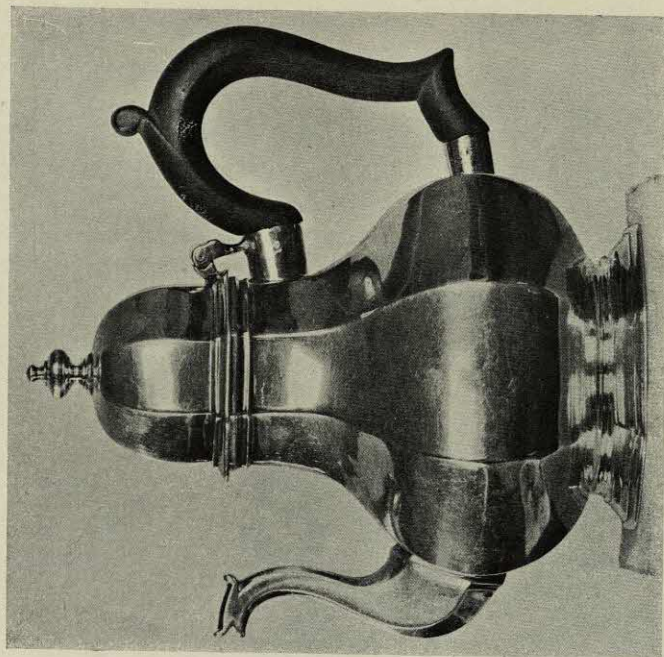




1

1. FLAGON. Serpentine marble mounted in silver-gilt. English; about 1630.

PRESENTED BY C. J. JACKSON, ESQ., F.S.A.



2

2. OCTAGONAL SILVER TEAPOT. English; London hall-mark for 1718-19.

PRESENTED BY MR. AND MRS. W. W. SIMPSON THROUGH THE NATIONAL ART-COLLECTIONS FUND.





Mr. and Mrs. W. W. Simpson added to their gifts of last year, through the National Art-Collections Fund, a much-needed example of an English silver teapot of the early years of the eighteenth century; it is of admirable proportions, octagonal in form, and bears the London hall-mark for 1718 (No. 2 on **Plate 21**). With this gift was also presented a rare set of six silver-gilt teaspoons bearing the London hall-mark for 1703.

Mr. Donald Gunn presented an English silver jug of good form by Simon Pantin, with the London hall-mark for 1721, and Mr. B. J. Warwick

a charming silver two-handled bowl, French work of the end of the seventeenth century. Mr. Louis C. G. Clarke presented, in addition to spoons and forks, two engraved silver medallions, after Simon Passe, of James I. and the Infanta Maria; and a French steel key of the early part of the eighteenth century. Mr. H. J. Pfungst, F.S.A., gave a tortoiseshell cup with silver-gilt mounts, German work of the latter part of the seventeenth century, and Mr. C. D. Rotch a group of spoons and forks. Two French gold watches of the late eighteenth century were presented in fulfilment of the wishes of the late Miss Margaret Bernardine Hall.

Miss Ethel Gurney presented a very interesting bronze mortar, English work of the fifteenth century (**Fig. 27** on p. 50), cast in relief with a border of interlaced foliage and an unidentified founder's mark. The same donor gave an uncommon example of an English latten spoon of about 1600. A fine example of a brass



FIG. 26. (See page 53.)



bowl, hammered with the Annunciation, South German work of the late fifteenth century, was presented by Sir H. H. Howorth, K.C.I.E., F.R.S., through the National Art-Collections Fund. Mr. Harvey Hadden added to his gifts in silver an agate-handled knife and sheath, French work of the late eighteenth century. An anonymous donor presented a pair of iron wafer-tongs and a stamped wafer-plate, both Italian work of the sixteenth century. An English lead ventilating quarry of the seventeenth century was contributed by Mr. F. Jennings ; and a bronze model for snuff-box



FIG. 27. (See page 49.)

lids, the work of Jean Dassier, of Geneva, about 1700, was given by Mr. Murray Marks. Major Ashburnham presented an interesting group of iron objects, chiefly of English workmanship, formerly at Battle Abbey (*Room 24*).

In Oriental metalwork we have again to record the interest taken by Sir Arthur H. Church in the Index Collection of Japanese Sword-furniture which has recently been arranged and exhibited, with full explanations and descriptions, in a series of slope-cases in *Room 12*. This generous donor's gifts this year include some sixty pieces, chiefly from the De Ath, W. L. Behrens, and F. Victor Dickins collections, all selected with the greatest care and attention to the qualities which should be looked for in



MAZER BOWL, maple-wood, mounted in silver-gilt. English ; second half of 15th century.

BRYAN BEQUEST.





work of this class. Three other examples, of much interest, were contributed by Mr. H. L. Joly, whose keen research into the arts of Old Japan is well known.

Mr. Charles Lund has once more added to our collections a little group of out-of-the-way objects of Japanese workmanship, things difficult to obtain and of interest in illustrating by-ways of craftsmanship (*Room 18*).

A Chinese bronze bowl of the T'ang Dynasty (seventh to ninth century), the gift of Mr. W. C. Alexander, delights by the subtlety of its curves and by the technical excellence of the low-relief diapers which enrich its surface.

A series of small trays illustrating the best workmanship put into the modern Japanese "antimony alloy," was given by Mr. R. Phené Spiers, F.R.I.B.A., F.S.A.

A Chinese cast-iron bell with raised and painted decoration, dated for A.D. 1827, is the gift of Mrs. Aubrey Le Blond (*Room 11*). Miss A. C. Tyler gave a silver teapot by Kōnoike of Yokohama (*Room 12*), and Miss F. Lord a Turkish hanging lamp of graceful shape in pierced brass (*Room 27*).

## (2) BEQUESTS.

From the fund bequeathed by the late Francis Reubell Bryan two important purchases were made. Of these, one is an exceptionally large and noble example of English mazer-bowl mounted with a silver-gilt rim, the print bearing a charming group of the Virgin and Child (**Plate 22**). It dates from the second half of the fifteenth century, and is of the wide and shallow form which had then supplanted the deeper and more upright shape of the earlier type of mazer represented on Plate 20. The bold splay of the rim, its effective decoration of engraving along the lower edge, and the splendid colour of its ancient gilding, are specially notable. Its history is known for some distance back as a possession of the Lambert family at Hull, descended from Cromwell's general of that name. Both of the important English mazers thus happily acquired have been for some years exhibited in the Museum on loan, by the kindness of Mr. H. D. Ellis.

The other purchase under the Bryan Bequest is a complete suit of Japanese armour (**Plate 25**, facing p. 54), *Room 18*, the importance of which lies not only in the quiet splendour of its general appearance, but also in the fact that the armourer's work



which forms its basis was certified by Japan's foremost representative of this craft\* a hundred and fifteen years ago to have been the work of six of his famous predecessors between the



FIG. 28. (See page 54.)

years 1230 and 1570. This certification appears to have been done for the noble family of Doi, resident since 1633 at Koga, who thereupon had the ancient iron portions made up into a suit with the gold lacquering, silk lacing and cording, ray-skin overlay, and fine metal ornaments necessary for its completion. For these ornaments, which are admirable specimens of work in black shakudō alloy, the representative of the then most fashionable school of sword-furniture makers in Yedo† was commissioned, and the result illustrates the highest attainments of Japan in the varied phases of the metal-working art.

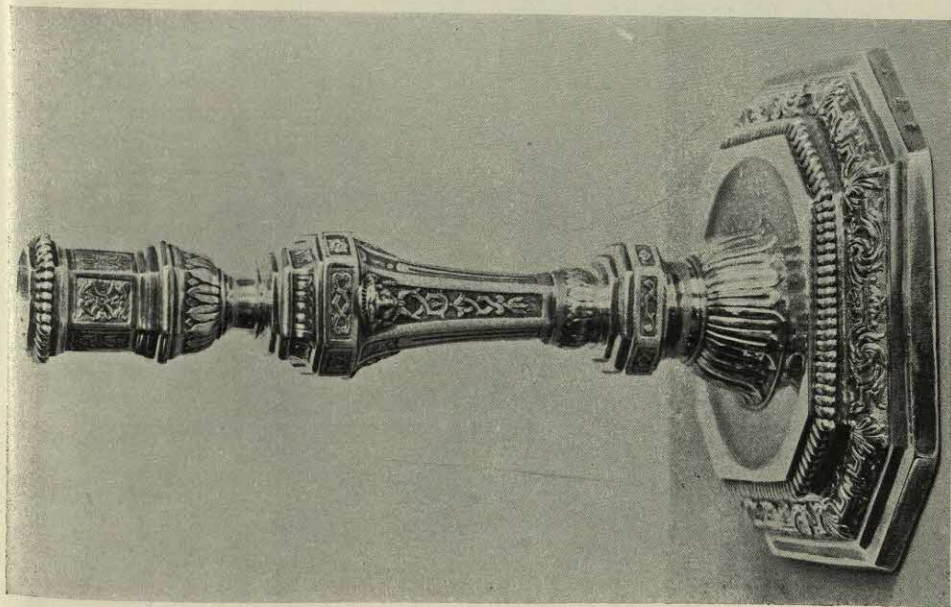
From the fund bequeathed by the late Captain H. B. Murray an addition was made to his collection of a silver parcel-gilt tankard of the seventeenth century, purchased at the sale of the Ashburnham Collection (Room 100). In compliance with the wishes of the late Mr. Elton Bechely Ede, his executors presented a seal with

carved ivory handle, bearing the Napoleonic crowned N, a pair of glass decanters with silver mounts, Dutch work of the latter part of

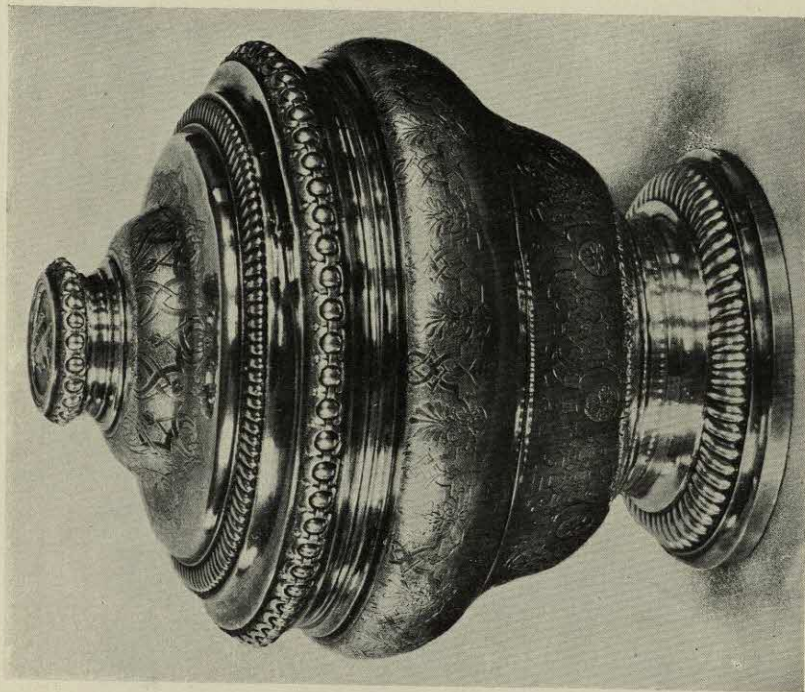
\* Miōchin Munetō, XXVIth Master of the Miōchin School. The certificates are dated for A.D. 1799 and are in the possession of the Museum.

† Masanobu, IVth Master of the Hamano School (see the Sword-furniture Series in Room 12, Group XI.I.).





I



2

- I. SILVER CANDLESTICK. French ; Paris hall-mark for 1706-7.  
2. SILVER BOX AND COVER. French ; Paris hall-mark for 1711-12.







SILVER-GILT ALTAR-CROSS, with panels of translucent enamel.  
Spanish; third quarter of 15th century.





the seventeenth century, and a pair of silver salt-cellars, Venetian work of the end of the eighteenth century. The late Lady Anna C. Chandos-Pole bequeathed three near-Eastern swords (*Rooms* 18, 19) and a large silver two-handled cup and cover (*Room* 39) with the Dublin hall-mark for 1812, bearing the inscription "The general Board of the Catholics of Ireland to the Honourable Leicester Fitzgerald Stanhope the distinguished friend of Religious Liberty."

### (3) PURCHASES.

The sale of the Fitzhenry collection furnished the opportunity for strengthening the group of French eighteenth century silver-smiths' work, which had hitherto been extremely small. Several pieces of great beauty of form and decoration were purchased, including a box and cover of 1711-12, with chasing and engraving of the finest style and execution (No. 2 on **Plate 23**); a beaker-shaped cup in silver-gilt of 1706-7, with applied and chased decoration; a jug of bold outline enriched with applied cast details, dating from 1731; a pair of candlesticks of 1706 with cast and chased details in low relief—typical pieces in Louis XIV. style, and admirable models for craftsmen (No. 1 on **Plate 23**); a porringer and cover of 1759; and a jug of 1756 decorated with bold spiral flutings. Other pieces acquired from the same sale were a silver-gilt cup with finely chased lip, bearing the Strasburg hall-mark for 1754(?); a mustard-pot showing the Flemish version of French form and decoration, with the Ypres hall-mark for 1732; a Dutch standing salt-cellar of the early seventeenth century—a typical example of the refined and delicate workmanship of the period; and a small Dutch gadrooned bowl of the sixteenth century. From the same source two objects of ecclesiastical goldsmiths' work were purchased, one an extremely rich processional cross in silver-gilt, set with translucent enamels, and bearing the mark of Saragossa and the arms of Juan de Aragon, Archbishop of Saragossa, 1458-75, a sumptuous example of Spanish Gothic art, and an important document for the history of enamelling in Spain (**Plate 24**); the other a holy-water bucket of hexagonal outline enriched with mouldings, a pleasing piece of Spanish work of the late fifteenth century (**Fig. 25** on page 48). Further acquisitions from the Fitzhenry sale comprised a bowl (*gémellion*) in champlévé enamel on copper, with heraldic decoration on a ground of foliage,



Limoges work of the thirteenth century (**Fig. 26** on page 49); a table striking-clock in richly decorated gilt metal case, inscribed with the royal motto POSVI · DEVM · ADIVTOREM · MEVM, and dated 1581, doubtless one of the clocks of Queen Elizabeth (**Figs. 23**

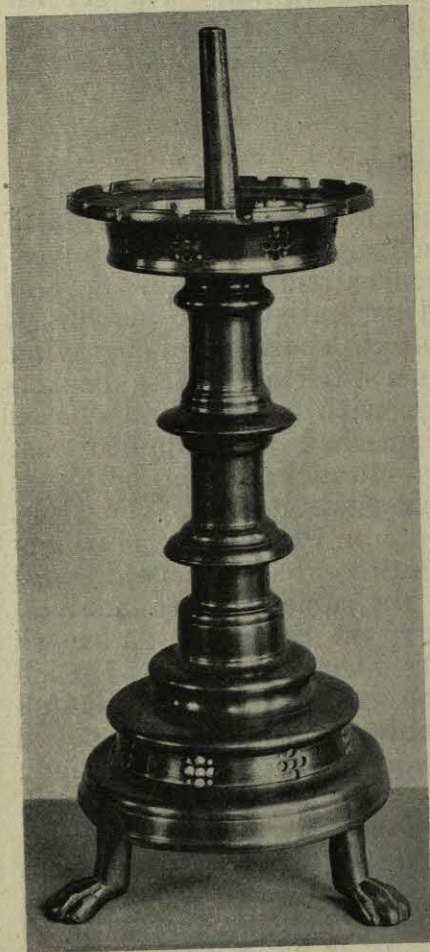


FIG. 29.

and **24** on pages 46 and 47); a cast bronze mortar, French work of the fourteenth or fifteenth century; a remarkable octagonal ewer, French work in pewter, of the late fourteenth century (**Fig. 28** on page 52); a characteristic pair of Flemish "dinanderie" candlesticks of the fifteenth century (**Fig. 29**); and a casket for perfumes set with tortoiseshell piqué and plaques of enamel, French work of the late seventeenth century.

A peculiarly interesting and rare piece of English ecclesiastical work, dating from the very eve of the Reformation, was acquired in the form of a candlestick, the shaft of bronze, the foot of latten inscribed "ihc help" three times repeated, and "ihc nazarenus rex judeorū." The foot dates from about 1530, and follows the form of the foot of the last type of pre-Reformation chalice. It was clearly intended to carry an altar-cross, but was converted into a candlestick by the addition of the bronze stem shortly after the Reformation. An English latten cross of the period has now in turn been substituted for the stem of the candlestick, and the result is an altar-cross such as must have been

common in English churches before the Reformation (*Room 39*). Other purchases of interest include a silver dish boldly chased and repoussé with flowers and animals, Spanish work of the second half of the seventeenth century (*Room 39*); and a pierced silver



SUIT OF JAPANESE ARMOUR.

BRYAN BEQUEST.

*See p. 51.*





mustard-pot bearing the Paris hall-mark for 1773-4. A useful addition was made to the collection of jewellery of the Near East by the purchase of a small group of work from Palestine and the Yemen district of Arabia.

The collection of ironwork was strengthened by the addition of three excellent panels of Spanish pierced and repoussé work in the "plateresque" style of the sixteenth century (**Fig. 22** on page 43); a teak chest with finely wrought-iron mounts, Spanish work of the early seventeenth century (**Fig. 30**) (*Room 22*); and a small group of fireplace and other implements, chiefly of Sussex make, from the collection of the late Lady Dorothy Nevill (*Room 24*).

A single purchase of far-Eastern metalwork remains to be recorded in a small Chinese cooking-vessel of cast bronze, with three short feet and a graceful curved handle ending in a dragon's head. It illustrates a well-known type, but one new to the Museum collection, and is dated for 36 B.C., thus belonging to the Han dynasty.



FIG. 30.



## VI.—DEPARTMENT OF PAINTINGS.

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THE Museum is at present entirely dependent for the extension of its water-colour collections on bequests and on the generosity of private donors, and in 1914 as in the previous year no water-colour paintings were purchased. Eight drawings were presented.

The landscape reproduced on page 45 of the *Review of Principal Acquisitions*, 1913, has been identified by Mr. A. Strahan as the work of his grandfather, Sir George Bulteel Fisher, a Knight Commander of the Hanoverian Guelphic Order, who was baptised at Peterborough on the 6th April 1764. He became a distinguished artillery officer, and, after serving in the Peninsular War was selected to raise a battery of Horse Artillery. He was for some time Commandant of Woolwich Garrison. He died on 8th March 1834 and was buried at Old Charlton. These unpublished biographical facts were supplied by the artist's family; and Mrs. Beatrice Strahan, who married another grandson of Sir George Fisher, has presented to the Museum two water-colour sketches by this artist, which are interesting from the technical point of view. One of them, "The Thames from Charlton," is painted on the back of an aquatint of an American river scene by J. W. Edy after G. B. Fisher, published in 1795; the other is a slight but effective little study of "The Thames near Woolwich."

Mr. Henry J. Pfungst, F.S.A., gave a drawing in chalk, pen and ink and water-colour, perhaps by Henry Fuseli, representing Gainsborough sketching out of doors. It bears an interesting relationship to a lithograph by Richard Lane in his *Studies of Figures by Gainsborough*, 1825.

Mr. Herbert Hutchinson is the donor of a painting, "In the Wharfe Valley," by Josiah Wood Whymper (b. 1813, d. 1903), a member of the Royal Institute of Painters in Water-colour, but better known as a wood engraver.



Mr. J. W. North, A.R.A., R.W.S., who studied engraving under Whymper, presented an example of his own recent work—"1914 in England"—which, as he states, "illustrates a system of painting which is of great service where the extreme of finish is an advantage."

To Mr. William Tinker the Museum is indebted for two drawings, "On the Rickmansworth Canal" and "Charterhouse School, Godalming," by Alfred W. Rich, an artist who upholds the fine traditions of the early British school of water-colour. The newer and more experimental methods of the modern school are well shown in "A Fountain at Granada," painted in 1914 by O. Wynne Apperley, R.I., and presented by Mrs. F. Cecilia Tubbs. Mr. D. Y. Cameron, A.R.A., R.W.S., has presented a drawing, "The Valley," almost in monochrome, in which he has obtained his effect with remarkable expressiveness by a simple arrangement of the essentials of line and mass.

A characteristic woodland scene, "Deer in Richmond Park," by Charles Henry Woodman (1823-1888), was the gift of the artist's daughters.

Mr. John Lavery, A.R.A., presented a three-quarter length portrait of Auguste Rodin, which he painted in 1913. The gift was intended as a tribute from British Art to Monsieur Rodin, a recognition of Monsieur Rodin's generosity, and a reciprocation of the sentiments which inspired him to make his donation of sculpture (*cf.* page 2).

An oil painting, a flower-piece of the Dutch school of the seventeenth century, was received as a gift from Mrs. H. Denibas. On the removal of the old varnish the signature of Nicolaes Veerendaal with the date 1670 was discovered.

The purchase of miniatures was resumed in 1914, and a few good examples were secured for the Museum collection. One of these is by \*George Chinnery (1774-1852), an eccentric Irishman who spent the greater part of his life in the Far East. The miniature, which is an almost full-face portrait of an old lady wearing a white dress and bonnet, is signed in full at the back and dated Jan. 1st, 1793 (No. 2 on **Plate 26**). The technique suggests that Chinnery was at this moment under the influence of Richard Cosway. His extraordinary versatility is illustrated

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\* Accounts of Chinnery will be found in an article by R. R. M. de Saint-Hilaire in the *Revue de l'Art Ancien et Moderne*, XXX., 1911, p. 255, and by W. G. Strickland in his recent *Dictionary of Irish Artists*.



by the three miniatures from his hand in the Museum collection. They were all painted during the period 1793-1803, but the variety of style is so great that they might have been produced by three different artists. Of Chinnery's work in water-colour the Museum possesses one example, a sketch of some figures on the shore; a life-size portrait in gouache by him, which is on loan, is referred to below (page 111); but the Museum has no specimen of his oil technique.

Another Irishman, Sampson Towgood Roche, painted the portrait of a lady which is numbered 3 on **Plate 26**. He was born in County Waterford about 1748, and, like the contemporary miniaturists Shirreff and Richard Crosse, he was deaf and dumb. In spite of his affliction he attained a prominent position among Irish miniature painters and, like several of his confrères, worked for many years in England. The Museum already possessed two miniatures by him, dated 1805 and 1806 respectively, which represent a somewhat bucolic lady and gentleman of middle age. The recent acquisition is a much more attractive example; it is dated 1786, and thus belongs to the heyday of eighteenth century elegance and a golden period of British miniature art. In spite of Roche's slightly hard style, the dark-haired girl in a mauve dress is depicted with considerable charm, and the incipient smile which the artist invariably lends to his sitters adds an indefinable piquancy to the portrait.

A small portrait on ivory of a lady by Nathaniel Hone (1718-1784), another Irish artist, was purchased as a specimen of his miniatures in water-colour, which are rarer than his enamels (No. 1 on **Plate 26**). Hone was born in Dublin but spent most of his life in England. He was one of the founders of the Royal Academy, and besides painting numerous portraits in oil, he executed mezzotints and etchings. The Museum has also acquired a portrait of an officer signed and dated 1799, by Horace Hone, A.R.A. (1756-1825), a son of Nathaniel Hone. He was born in England but worked for some time in Dublin. Though his work is of very uneven merit, it frequently attains a freedom rarely found in the miniatures by his father, who was somewhat bound by the stiffness of the post-Kneller period.

A second example of the work of Samuel John Stump (d. 1863) has been added to the collection. It is a portrait of a man and was probably painted about 1815. Stump, who was previously represented by a miniature of a baby, could paint a good honest



I

PORTRAIT OF A LADY.  
Nathaniel Hone.



2

PORTRAIT OF A LADY.  
George Chinnery, R.H.A.



3

PORTRAIT OF A LADY.  
Sampson Towgood Roche.





portrait, though he does not appear to have displayed the higher imaginative qualities of the great artist. There are several specimens of his handicraft in the Corporation Art Gallery at the Guildhall.

The Museum was fortunate in securing an attractive miniature by Samuel Rickards, one of the minor artists of the eighteenth century, whose works are somewhat rare. He was a Londoner of good family and was born about 1735. He exhibited from 1768 to 1781. He died in 1823 and was buried at Alfreton, Derbyshire, where he had spent the last years of his life. The present example dates from about 1773 and was acquired from the artist's great grand-daughter. It shows an almost profile portrait of a demure lady in a low-necked pink dress. Behind her is a woodland landscape, a form of background which is rare in English eighteenth century miniatures, though common in contemporary Continental productions. The colouring is somewhat unusual for a miniature of the period when it was painted, as is the motif of a bird seated on the lady's forefinger.



## VII.—DEPARTMENT OF TEXTILES.

### (I) GIFTS.

AS in former years, the gifts to the Department take a conspicuous place among the acquisitions to be passed under review. Perhaps the most important gift of the year was that of a remarkably fine velvet cope (**Fig. 31**) given by Sir Charles and Lady Waldstein. It was part of a complete set of vestments consisting of this cope, two dalmatics, and a chasuble, formerly on loan to the Museum. Tradition asserts that the set

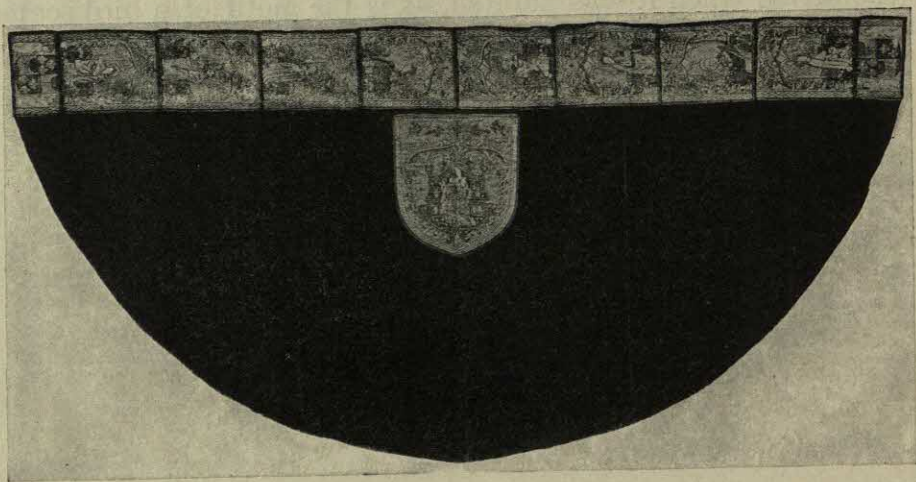


FIG. 31.

was given by the Emperor Charles V. to the Cathedral of Burgos in Spain. The cope, which is certainly the finest of the set, has an embroidered hood showing the Virgin and Child enthroned, while on the orphreys appear SS. Apollonia, Philip, Margaret, John the Evangelist, Simon, Mary Magdalene, Bartholomew, and Catherine of Alexandria, thus adding iconographical interest to its general artistic worth.



The excellent needlework of these embroideries is notable for the large amount of gold thread, and generally for the brightness of the colours employed. This style points to a Flemish origin, a fact which need not surprise if the tradition connecting the cope with Spain be correct. Owing to the close political connection between Spain and the Netherlands during the sixteenth and seventeenth centuries it would not be unnatural to expect Flemish work or at any rate Flemish influence in the art of the Peninsula during the period. There is on the cope a coat of arms twice repeated showing quarterly 1-4 vert, three fleur-de-lys, argent (1 and 2); 2-3, gules a tree eradicated proper. Up to the present, however, it has not been found possible to identify this coat.

Other vestments in the set have been given to the Fitzwilliam Museum at Cambridge and the Metropolitan Museum at New York.

Sir Charles and Lady Waldstein wish it to be understood that the gift is made in memory of Lady Waldstein's parents, Mr. and Mrs. D. L. Einstein.

Mrs. Edmund Leighton also enriched the collection of ecclesiastical vestments with the gift of a chasuble, worked in silver-gilt threads and coloured silks with a rococo design and interlacing stems of tulips, roses, and other flowers. The vestment is an excellent specimen of early eighteenth century Italian work.

Miss Preston was again a benefactor to the Museum by the gift of two embroidered linen borders from bedhangings, made in the Abruzzi though acquired by the donor in Sicily. The background is brown with a symmetrical design of birds and plants. Miss Preston also gave a towel in drawn linen and embroidery, a specimen of early nineteenth century Danish work, and a pair of cuffs with applied muslin on net to wear at the end of the short sleeves fashionable during the reign of William IV.

One of the most important gifts of the year was that of the late Mr. Frederick Gill, who presented the Museum with a number of interesting pieces dating from the eighteenth century. A linen coverlet is embroidered in yellow and brown silks with a floral medallion in the centre and floral corner devices. The ground is of a close geometrical pattern in yellow. This coverlet is probably English and was made about the year 1700. A smaller linen cover of the early eighteenth century is embroidered in yellow silk with repeated rows of rosettes within medallions. This is also English work. An interesting example of English "Chinoiserie" dating



from the early eighteenth century is part of a skirt or hanging of linen, embroidered in red and blue silks with rows of detached plants, floral sprigs, birds, and oriental figures, on a ground of lozenge diaper in yellow. A pair of green leather shoes embellished with embroidered satin dates from the late years of the eighteenth century. They have the small heels and sharply pointed toes characteristic of the period. A pair of trousers dates back to the early years of the nineteenth century. The material is of light brown silk with narrow blue and white vertical stripes. They are cut tight at the waist, taper at the legs, and are provided with tabs, which fasten beneath the boots. This is a remarkable accession to the collection of costumes. The cut and material are more striking than in another of the same shape already in the collection, and prove the owner to have been a man of the highest fashion.

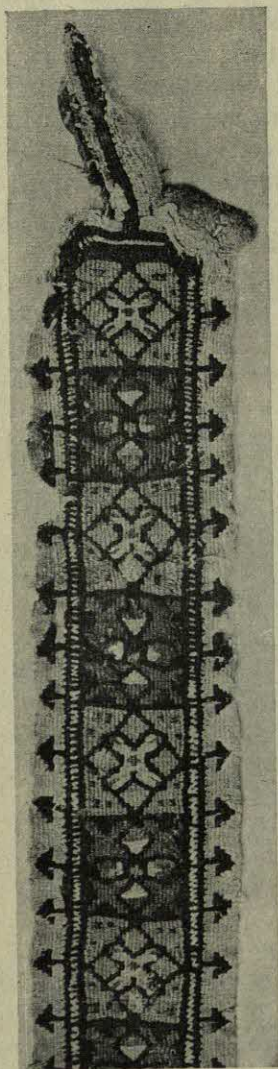


FIG. 32.

The Department were able to make an appreciable addition to their collection of early textiles from Egypt, by the gift of several fragments of woven wool and linen recently excavated by the Egypt Exploration Fund in Antinoë. The gift was particularly valuable as the specimens from this important site were but poorly represented in the Museum, by far the most complete collections, excavated under the direction of M. Gayet, being at the Musée Guimet in Paris, and in other French Museums. The pieces given by the Fund consisted of fragments of costume woven in wool or linen. The Museum in a few instances possessed pieces with somewhat similar designs from different sites, but in most cases new types were acquired. One band, which was very likely the "clavus" of a tunic, is woven in bright colours with a geometrical pattern of squares and lozenges, with conventional leaves, in arrow shapes, jutting out at right angles, the whole creating





1

1. MOORISH CARPET. 18th or early 19th century.

PRESENTED BY J. C. J. DRUCKER, ESQ.



2

2. TURKISH PILE CARPET. 16th century. See p. 70.





quite the effect of mosaic (**Fig. 32**). The pieces dated mostly from the fifth to the seventh centuries. The Egypt Exploration Fund presented at the same time a number of shoes, also excavated at Antinoë, and dating from the first centuries of the Christian era. These shoes are very good examples of cut-leather work; they often have round medallions on the toes, containing leafy patterns, and the designs are in some cases incised straight on to the uppers. A sandal with cut-leather straps is among the gifts of the Fund.

Mr. Gaselee also presented the Museum with three pieces of Coptic weaving. These pieces were ornaments for the cuff and neck (**Fig. 33**). They are woven in wool, and part of the woollen garments to which they were attached still remain. The se

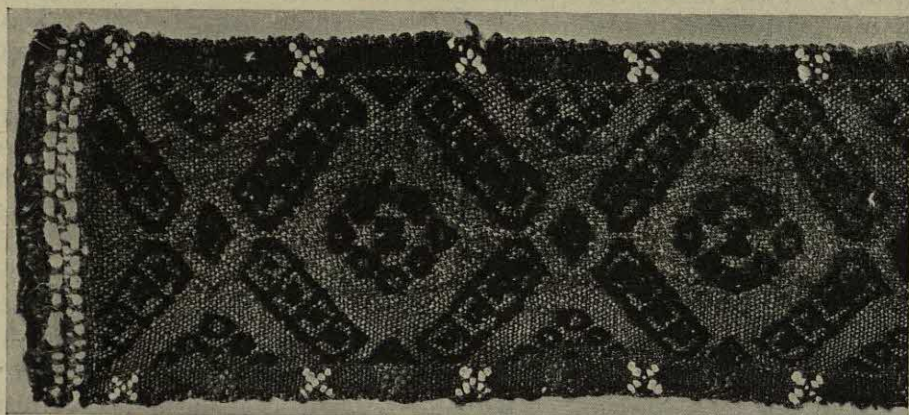


FIG. 33.

fragments are all the more appreciated, as wool was so much less often employed than linen.

Mr. J. C. J. Drucker, who has already benefited the Museum in many ways, showed his continued interest by the gift of two Moorish carpets (No. 1 on **Plate 27**). They date from the eighteenth or early nineteenth century; their chief colours are red and yellow, and the design consists of highly conventionalized leaves and floral decorations covering the whole surface in great detail. The gift was doubly welcome, as all branches of Moorish textiles are poorly represented in the Museum and no specimens of Moorish carpets were in the collections.

A number of gifts illustrating the development of English costume were received during the year. One of these was a



child's linen tunic dating from the second half of the eighteenth century, given by Mrs. Duncan Carse. It is cut square and opens down the front, fitting closely round the neck. The sleeves are pleated and provided with small cuffs. Mechlin lace trims the neck and the cuffs of the sleeves, and has a repeating pattern of leafy stems with berries on a ground of irregular mesh. Sir William and Lady Lawrence gave the suit of a postilion on the London and Rye Mail, dating from the years 1810-1830. The outfit consists of a cloth jacket, two cotton jackets, two waistcoats, and breeches. Mrs. Brownlow gave a hood, provided with a cape, of black silk, lined with quilted pink satin. It is English or, perhaps, Irish work, and dates from the last years of the eighteenth century. This hood was possibly made after powder had gone out of fashion, as a result of Pitt's powder tax of 1795. Mrs. Stewart Dyer gave a child's jacket of black velvet, dating from the early nineteenth century. It cannot be said with certainty whether it is English or French workmanship. Miss Louise Phillips presented the Museum with a white silk spencer of about 1830, with an applied decoration in the same fabric and a pleated lilac ribbon. It is cut close at the neck with a falling collar and long tight sleeves puffed at the shoulders. Mrs. Erskine gave a black gauze shawl striped with silk of the same colour and printed in colours from metal plates. It dates from the middle of the nineteenth century. Mr. Leonard Shields gave a wedding dress worn in 1870. It is of violet silk and worn with a violet silk overdress; also a pair of elastic-sided white kid shoes, with high heels, of the same date. Miss Greive gave a cape of shot silk, striped in mauve, pale blue, and cream-colour, dating from the third quarter of the nineteenth century. It is cut close round the neck and terminates in a point both at back and front. Mrs. Elgood gave several articles of costume, including a black satin calash, a white silk waistcoat, a pair of white kid shoes, and several pieces of baby-linen. A pair of eighteenth century linen corsets with whalebone bands was given by Mrs. Cushion. They are quilted, in pale blue silk, and slightly decorated with narrow silk braid of the same colour. Another pair of corsets, dating from the middle of the eighteenth century, was given by Mrs. Strachan. Dr. Muirhead Little gave a pair of modern Serbian shoes and a pair of Westmorland clogs. Mr. Peters gave a Moorish shoe of the nineteenth century. Mr. Talbot Hughes gave a collection of costumes and accessories dating mostly from the eighteenth.



and nineteenth centuries. Among those that may be specially mentioned are four pieces of quilted linen. A corset-bodice, probably of Spitalfields silk, dates from the middle of the eighteenth century. An embroidered silk apron belongs to the third quarter of the eighteenth century; a fragment of painted Chinese silk may be of about the same date. Mr. Talbot Hughes also gave a child's shoe, dating from the second half of the seventeenth century, and a high top-hat of the first years of the Victorian era. The gift further includes some ladies' bags dating from the eighteenth and nineteenth centuries, four scallops of needlepoint lace, a judge's wig-stand, and other objects. Mrs. Lewis Willoughby gave a corset-bodice with a woven design. It is Italian or French work dating from the middle of the eighteenth century.

The Museum collection of linen damasks was enriched by two excellent gifts. Sir William Ingram, Bart., gave a Flemish example dating from the early years of the eighteenth century. It shows a repeating pattern in horizontal rows of a seated figure of Queen Anne (1702-14) crowned and holding a sceptre, with the inscription above—ANNA. D. G. KONIGEN ENGEL.—alternating with a view of London and the River Thames (inscribed LONDON), with the City arms above suspended from festoons. Miss Taylor gave a linen damask, which was also probably woven in the Low Countries; it is dated 1737 and woven with the name "SARAH HOG."

The Hon. Mrs. Feilding gave a delightful specimen of Greek Islands embroidery of the type made at Naxos. This piece has an exceptionally beautiful zigzag design in red and blue silks.

Two hangings of considerable interest were given by Mr. Arthur Du Cane. The first is of linen printed from wood blocks in blue at Jouy, near Versailles. It dates from the middle of the eighteenth century. The repeating pattern shows a number of scenes: (1) A lady, wearing a three-cornered hat and elaborate dress with hooped petticoat, is being addressed by Mercury. She stands under a tree and is attended by a small black page, turbaned and holding a fan. A gentleman carrying an apple approaches on the right, and in the background is a pavilion of Chinese character. (2) A gentleman, attended by his servant, converses with a hump-backed beggar, who is seated beneath a spreading tree; another man approaches on the right, and behind are ruins, fantastic rockwork



and a fountain. This mixture of "Chinoiserie" and classical scenes is very typical of "toiles de Jouy," as the output of the large factory near Versailles was called.



FIG. 34.

The other hanging is of silk brocade (Fig. 34) woven in white and cream colour on a pale blue satin ground. It was probably made at Lyons and dates from the period of the First Empire.

Sir Arthur Church, K.C.V.O., F.R.S., has given a broad band woven in red silk and white linen, in imitation of sixteenth century embroidery. It is itself either of the sixteenth or seventeenth century and was woven in Italy. It has a bold repeating pattern of a curved vine-stem; on each side is a narrow border of leaves, grapes and tendrils springing from a straight stem.

M. Georges Seligman has given an early specimen of blue linen printed in black from a wood block. It is probably Rhenish and dates from the thirteenth or fourteenth centuries, with a design imitated from the silks of Oriental pattern, which were so common on the Rhineland and elsewhere during that period.

The art of the Nearer East is represented by two Turkish towels, the gift of Mr. Charles Clarke, dating from the eighteenth or early nineteenth century. They are both of loosely woven cotton embroidered with coloured silks and silver-gilt and silver thread. At

each end of one towel is a row of large and small cypresses connected by a wavy stem. Beneath are detached leaves and an



edging of blossoms. The second towel has at one end, and up part of each side, a repeating pattern of curved stems bearing roses, tulips, hyacinths and other flowers, and pomegranates. There is a border of rosettes placed close together.

Mr. Dudley B. Myers gave a piece of nineteenth century Turkish cotton embroidered with a diaper pattern of flowers in horizontal rows. At the same time he gave a piece of white silk damask with a pattern of lilies of the valley woven probably at Lyons in the middle of the nineteenth century.

Mr. C. M. Marling, C.B., C.M.G., gave a Persian lady's jacket of silk brocade, woven in coloured silks and gold threads. The sleeves are brocaded with inscriptions in Arabic characters. It is dated A.H. 1254 (A.D. 1838). This jacket is open in front, with long, pointed, very loose sleeves. The diaper pattern which covers the whole jacket is in blue, yellow and gold on a red ground; it consists of delicate floral and leafy stems.

Mr. Louis C. G. Clarke gave a coverlet of woollen patchwork with applied embroidery. In the centre are the arms of Bohemia surrounded by forty-seven square or oblong compartments containing flowers, soldiers and other figures. Above is the Temptation of Adam and Eve; below, the siege of a fortified city. It has an inscription and date stating it was made at Prague in October 1790.

Dr. F. R. Martin gave a piece of modern French weaving done in imitation of the Persian weaving of the sixteenth century.

Mr. J. D. Phillips gave three wooden blocks for printing textile fabrics, the pattern being indicated by upright metal strips. They are English and date from the end of the eighteenth century. He also gave part of a hanging of printed and painted canvas, an example of English seventeenth century work.

Lady Egerton gave an extremely curious cotton hanging, block printed in colours in imitation of the "batik" or Javanese resist printing, of which there are a few specimens in the Museum. This piece dates from the nineteenth century. Miss Ellen Baxter gave a velvet cuff embroidered with silver thread; it is Albanian work of the nineteenth century.

Sir Hickman Bacon, Bart., gave a saddle-leather, saddle-cloth and two holsters of yellow velvet, being English work of the second half of the seventeenth century.

A few specimens of lace have been added as gifts to the Museum. Miss Moore has presented a linen sheet, with a narrow



insertion down the middle of pillow-made lace and an edging of drawn-work. The insertion has a repeating row of rosettes within octagons. This linen sheet dates from the seventeenth century, and is probably Italian. A seventeenth century pillow-case, also given by Miss Moore, has a narrow insertion down one side of pillow-made lace and an edging of drawn-work. The insertion has a repeating row of rosettes within lozenges.

Miss Scarman gave a border of needlepoint lace dating from about 1700. It is Venetian work, made, perhaps, at Burano. It shows a close geometrical pattern of curved and interlacing stems bearing leaves and conventional flowers upon a ground of fine point mesh. The fillings are of various diaper patterns.

Miss Bird made an addition to the collection of English lace in the shape of a pillow-made border, worked at Bridgnorth, Shropshire, in the middle of the nineteenth century. It shows a repeating pattern of stems bearing four-petalled flowers, detached blossoms and lozenges on a ground of hexagonal mesh. The edge is slightly scalloped. Another English piece, the gift of Mr. P. G. Trendell, was made in the Isle of Wight during the middle of the nineteenth century. Up till now the Museum had lacked a specimen of this kind. It is a handkerchief of cambric, with a wide border of embroidery in white cotton thread upon machine-made net. In each corner is a leafy device consisting of an oval compartment, which encloses a rose-sprig. The remaining space is filled with floral festoons and sprigs.

Mr. H. C. Marillier gave part of a linen towel decorated near one end with a band of drawn-work. It was made at Förde in Norway during the first half of the nineteenth century. The drawn-work pattern consists of two rows of lozenges enclosing crosses on a ground of circular mesh.

A few examples of the art of the Far East have been given to the Museum this year.

Mr. J. Burnet Geake has given a nineteenth century Chinese robe, not yet made up, of purple velvet embroidered with coloured floss silks. The pattern shows butterflies (the emblems of happiness), pomegranates (one of the *san to*, or "three abundances," signifying the abundance of offspring), and peonies, chrysanthemums, roses and other flowers. Mr. Geake also gave two Japanese brocade hangings of the nineteenth century, with a pattern of horizontal bands, decorated with a diaper of hexagons (*Kikkō-tsunagi*) in red on gold, broken by clouds or pine-foliage, alternating with other



bands of red and blue lozenges, each formed of a pair of cranes (*tsuru-bishi*) apparently derived from badges (*mon*) ; these lozenges are arranged on a black ground, strewn with pine foliage in gold.

M. Louis de Farcy, the distinguished French archæologist, gave four specimens of Chinese silk embroidery, showing floral sprays attached to cards. M. de Farcy has discovered references to this kind of work, dating as far back as the seventeenth century, though these particular specimens are later in date.

A further gift was a Japanese pattern book, with numerous silk fabrics of the eighteenth and nineteenth centuries.

## (2) BEQUEST.

There was only one bequest last year, that of a bedspread of white satin embroidered with coloured floss silks and fringed with coloured silk (**Fig. 35**), which was presented by the executors of the late Mr. Elton Bechely Ede in compliance with the wish expressed by him. This bedspread is eighteenth century



FIG. 35.

Chinese work, done under strong European influence. In the middle of the design is a circular medallion enclosing a smaller medallion containing a large lotus-flower and smaller sprays, the space between the two medallions being filled with lotuses, peonies and chrysanthemums. The medallions are enclosed by a rectangular compartment covering most of the bedspread ; this compartment is also decorated with a symmetrical floral pattern with a lotus in each corner ; a row of five figures



resembling Chinese lucky sceptre-heads (*jui*) divides each corner pattern from the general pattern. There is a broad border which has a continuous pattern of large curved stems bearing lotuses, peonies, narcissi, and other flowers.

### (3) PURCHASES.

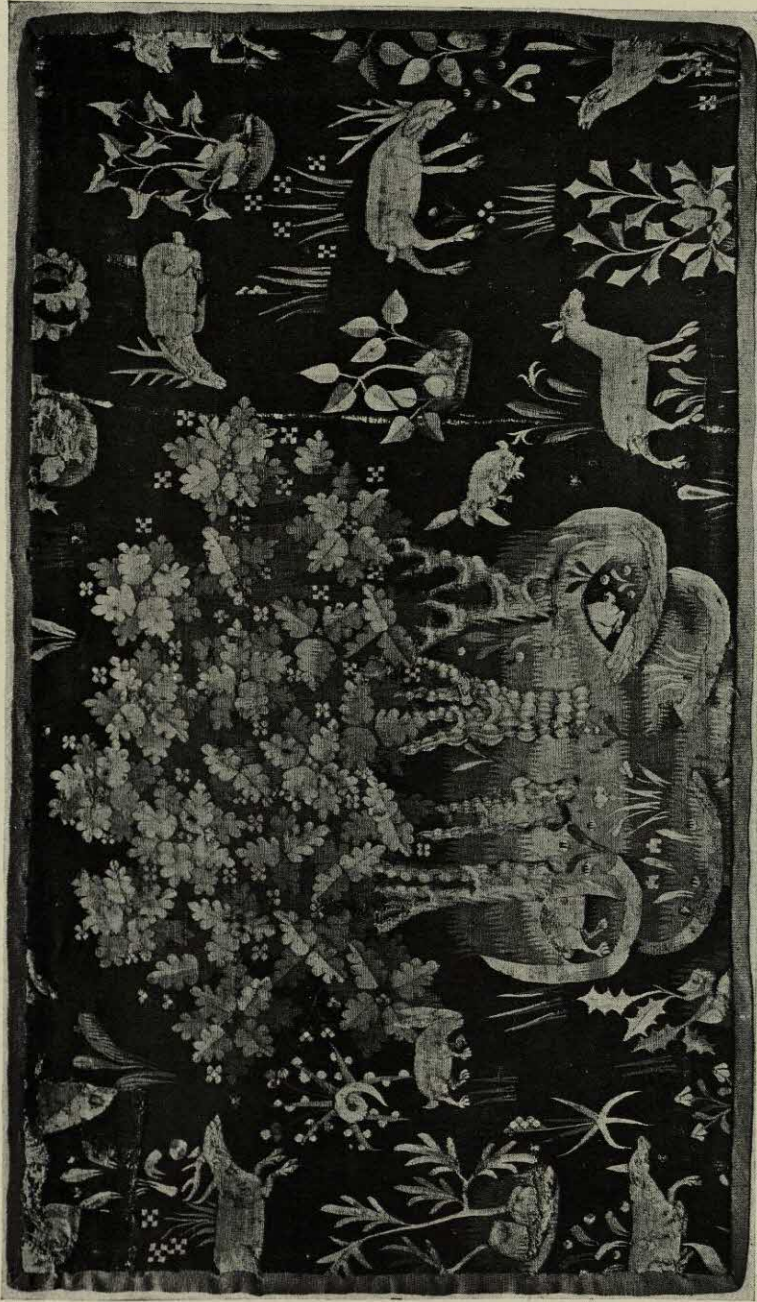
The most important purchase of the year is undoubtedly a Turkish woollen pile carpet dating from the sixteenth century (No. 2 on **Plate 27**, facing p. 62). The design is of large blue panels, with arabesques in colours, disposed on a red ground covered with blue foliage. The type is a well-known one. Representations of such carpets are found in Italian pictures of the sixteenth century, and in those of the Netherlands in the seventeenth century. But up till now the Museum had only a mutilated specimen of the type, and that of inferior quality apart from its incomplete state. Such a splendid example of this type of carpet weaving can only be procured by waiting, and it is satisfactory that this rather notable gap has been so adequately filled.

There have been other additions on a less important scale to the Carpet collections. Among these may be mentioned a small English mat of "Turkey work" in woollen pile dating from the first years of the seventeenth century. Queen Elizabeth was particularly interested in the introduction of carpet weaving into England. We can read in Hakluyt's "Voyages" of instructions given in 1579 to one Morgan Hubblethorne, who was about to undertake a journey to Persia in the interests of the Muscovy Company.

Hubblethorne was primarily a dyer, and most of the fifteen minute instructions he receives are connected with the manner of dyeing in the East, but the last of Hakluyt's instructions runs "If, before you returne, you could procure a singular good workeman in the art of Turkish carpet working, you should bringe the arte into this realme, and also thereby increase work to your company." The earliest dated English carpet known was woven in 1570, though carpets from the East were known earlier than this, and appear in the portraits of the reign of Henry VIII.

Another carpet acquired this year was woven in the mountain regions of Anatolia, probably at Giordes. The centre has four spandrels, making a kind of niche at each end. The pattern is chiefly in blue, on a white ground. It is an attractive and unusual example of its kind, dating probably from the end of the seventeenth century.





'VERDURE' TAPESTRY. Flemish; middle of 15th century.





A Finnish rug dated "Anno Domini 1799" has a primitive but particularly attractive design of animals and plants in red, black, and blue. It is loosely knotted with a long pile.

A further addition has been made this year to the collection of Egyptian printed linens by the purchase of five fragments of a doorhanging formerly in the Theodor Graf and Richter collections (**Fig.**

**36**). The largest fragment shows the figures of SS. Thomas, Mark and Peter, with their names in Greek characters, going towards the right, where should be the figure of Christ. Unfortunately the right side of the fragment is missing, so that the scene is incomplete; it represents the Communion of the Apostles. There are on two of the other fragments figure subjects, in each case showing persons walking towards the left, but the scenes cannot now be deciphered. The other two fragments show leafy borders and diaper ornament. These printed textiles, which have been excavated from burial grounds in Egypt, date back to the fifth century

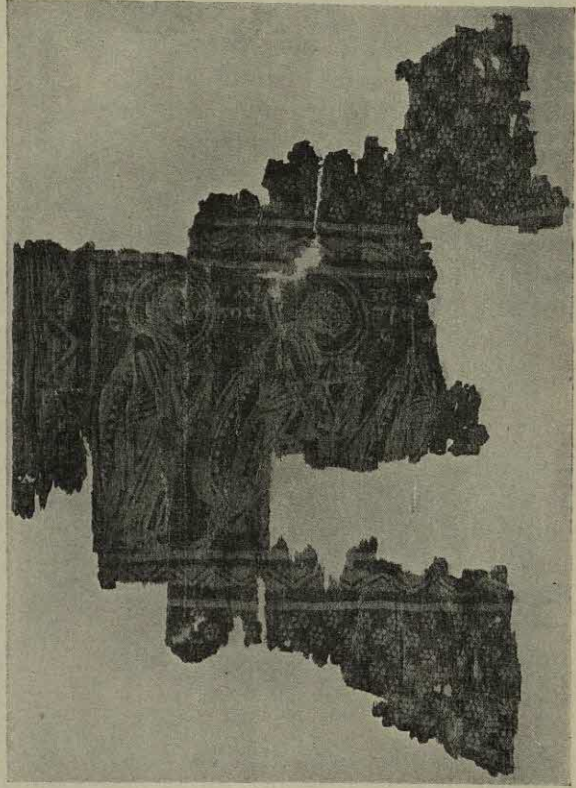


FIG. 36.

and are among the earliest specimens of printing. They are extremely rare, and the student will now find in the Museum better opportunities than anywhere else for studying this most interesting phase of early Christian art. Other examples are in Paris, Berlin, and Leipzig.

Two tapestry panels, formerly on loan from Mr. J. H. Fitzhenry, have now been purchased. The first is a Flemish "verdure"



tapestry dating from the middle of the fifteenth century (**Plate 28**). Rabbits and other animals are seen among the trees and foliage, which is rendered in an attractive convention reminiscent of the famous "Hunting" tapestries at Chatsworth, belonging to the Duke of Devonshire. Tapestry panels of such an early date are very rare and always of high artistic interest. The other panel, signed Philippus Cettomai, and dated 1790, is particularly instructive owing to its subject, where the master weaver is seen working at his loom. Felix Cettomai was director of the looms at Rome during the papacy of Pius VI. (1775-1799) and doubtless Filippo was a relation. There is at Brussels a small panel of the Nativity, which is inscribed with his name.

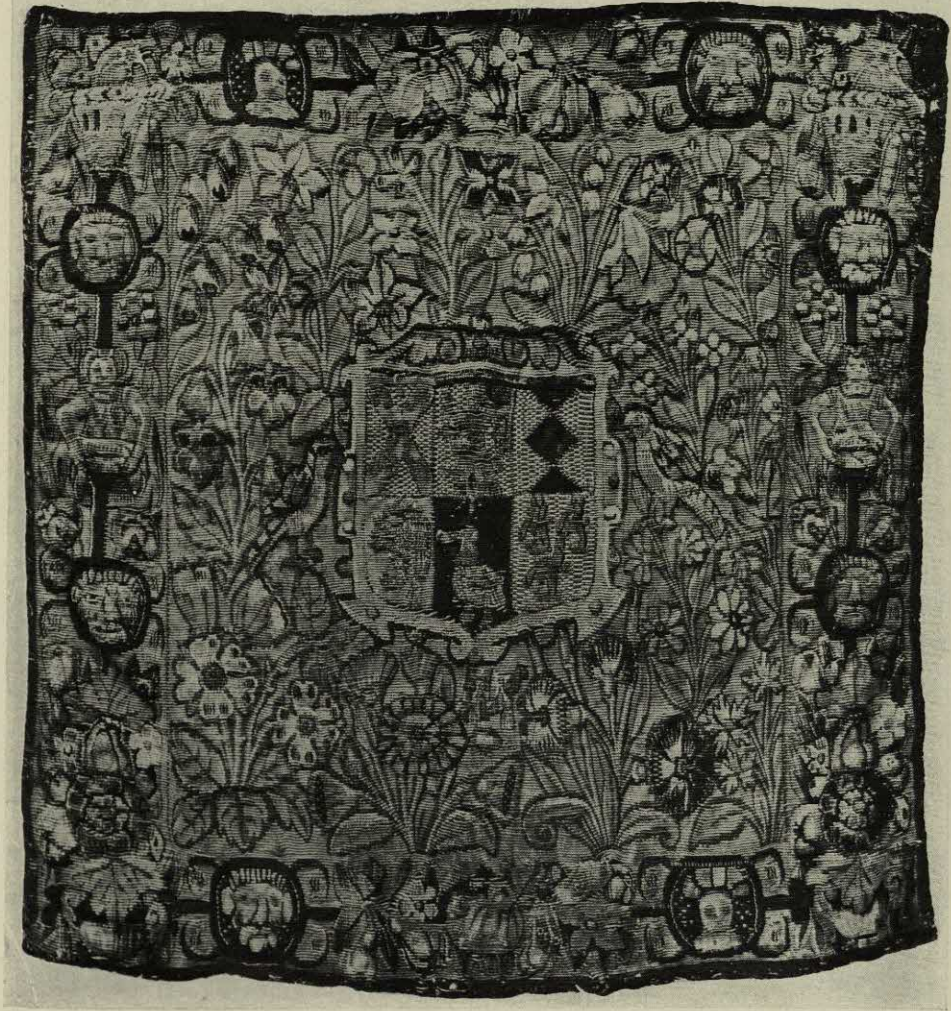
A small cushion with a tapestry-woven cover in silk, wool and silver, has also been acquired. It is English work, and dates from the early days of the seventeenth century. It is historically valuable as showing tapestry weaving applied to small objects of household furniture and woven at a period prior to the institution of the Mortlake factories. The design is symmetrical and consists of vases and flowers with birds affronted.

But by far the most important tapestry purchase is that of a cushion cover (**Plate 29**) woven during the second half of the sixteenth century in England, most probably at the works of William Sheldon in Warwickshire. This cover has in the centre a coat of arms belonging to the Sacheverell family; probably for Henry Sacheverell (d. 1581), eldest son of Ralph Sacheverell, of Rearsby: in this case the letters H S P beneath very likely stand for Henry Sacheverell Primogenitus. The square panel surrounding the coat of arms has a design of various common field flowers with two brightly-coloured birds facing the middle of each side of the shield.

There is a characteristically Elizabethan border. Flowers and fruit fill up the four corners. In the middle of the two side borders are demi-figures with lions' masks above and below, to which they are attached by a strap-work ornament. In the middle of the top and bottom borders is an ornament of fruit and flowers, attached by a strap-work device to a lion's mask and the head of a female figure. These borders may be compared with those in the tapestry maps now on loan from the Bodleian Library and Mr. Henry Birkbeck.

A linen damask table cloth, woven probably in the Low Countries, has been purchased. It is dated 1595 and has the





TAPESTRY CUSHION-COVER. English (probably Warwickshire); second half of 16th century.





following inscription : Le Seigneur Edouard Norreys, Baron Chevallier, Gouverner de la ville & garnizon d'Ostende & gentilhomme ordinaire de la couche de la Ma<sup>te</sup> de la royne de l'Angleterre. In the middle is a coat of arms and the inscription twice repeated. The coat has sixteen quarterings, of which the first five represent Norris of Yattendon, Newborough, Lovell, Beaumont, and Deyncourt. The wide space on each side is occupied by scenes from the Book of Jonah which represent (1) Jonah cast into the sea from the ship (ch. 1, v. 15); (2) his delivery from the great fish (ch. 2, v. 10); (3) Jonah seated beneath a gourd (ch. 4, vv. 5, 6).

Additions have been made to the collection of Ecclesiastical Vestments in the shape of an Italian Chasuble and Maniple, which also used to be exhibited on loan from the late Mr. J. H. Fitzhenry (**Plate 30**, facing p. 74). The chasuble is of cloth of silver, with embroidered orphreys showing scenes from the life of S. Martin. It dates from the end of the sixteenth century. The front of a green velvet chasuble with black pile is also Italian, dating from the sixteenth century. An admirable example of English Ecclesiastical embroidery is a seventeenth century chalice veil in red on a white ground. Its English workmanship is demonstrated by its resemblance to the famous "black work" of the sixteenth and seventeenth centuries; it is additionally remarkable as English Ecclesiastical embroidery becomes rare after the Reformation. The edges are embroidered with emblems of the Passion.

Four embroidered Sicilian covers, with Christian symbols, have also been purchased from the Fitzhenry Collection; they date from the sixteenth or seventeenth century and have stiff geometrical patterns made from highly conventionalized animals and blossoms. All these four covers are of linen, embroidered, chiefly in cross-stitch with coloured silks and silver-gilt threads. In the centre of one are the Emblems of the Passion, with eleven horizontal rows representing the Agnus Dei, a peacock and conventional plants which fill the remaining space. The border consists of a wavy flowering stem with animals. In another the Agnus Dei is represented in the middle, surrounded by four peacocks, the remaining space being filled with ten horizontal rows of conventional plants. There is a narrow border of angular floral stems, with serpents. In the centre of the third is a square compartment containing a large cross, around which is a diaper of lozenges enclosing rosettes. There is a narrow angular stem border with



birds. The fourth linen cover has a pattern of ogee compartments formed by curved floral stems, with pairs of centaurs, unicorns, birds, dolphins and winged demi-figures.

A panel of English embroidery dates from the Elizabethan period. The green background is embroidered with Tudor roses, flowers, and geometrical designs.

The Museum had this year the opportunity of selecting some examples of Balkan peasant embroidery from an extensive collection formed during recent years. They date from the eighteenth and early nineteenth centuries and are mostly Serbian, Croatian, and Slavonian. These embroideries are pleasant in themselves and further interesting, as showing the native art of races that have been particularly prominent in the European politics of to-day.

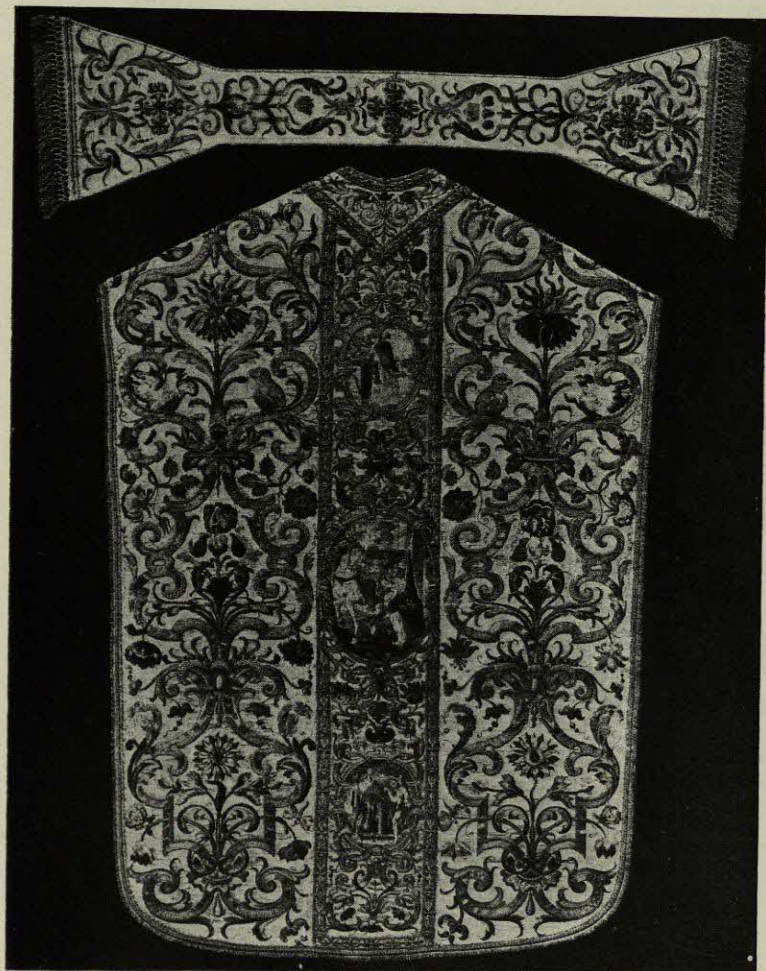
An embroidered linen coverlet comes from the East Indies and dates from the early years of the eighteenth century. It has a square floral pattern of blossoms and leaves mostly in red and green, with a yellow leopard at each corner and another in the centre in a spandrel.

Four pieces of Moorish embroidery date from the eighteenth or early nineteenth century and are valuable as rendering more complete the small collection in the Museum. Among them is a cover with linen bands, embroidered in red silk, and an embroidered linen bolster-case. Two specimens of nineteenth century costume, as worn in Palestine north of Jerusalem and in the neighbourhood of Bethlehem, have also been purchased. One is a white linen shirt with silk embroidery, the other a white linen veil, which is also embroidered in silk.

An embroidered sampler-panel, dated 1751, is probably Danish. In the centre is worked in petit-point a representation of Christ with the Woman of Samaria. Outside this centre-piece are a number of squares containing geometrical designs. There is a broad floral border interspersed with the heads of angels.

An addition has been made to the collection of textiles from the Far East by the purchase of two door hangings of silk tapestry (*K'o ssü*) woven in coloured silk and gold threads. They date from the period of the Emperor Chi'en Lung (1736-1795). The upper parts of the hanging are rectangular in shape and the lower sides have a wide opening in front. In one case (**Fig. 37**, on p. 75) the pattern of the upper part is in colours on a red ground, and consists of grotesque lions, surrounded by flames, chasing balls. The pattern





CHASUBLE AND MANIPLE. Italian; end of 16th century.

*See p. 73.*





of the lower part consists of butterflies, peonies, and other flowers in white and light blue on a dark blue ground. The pattern of the upper part of the second hanging is in colours on a blue ground and consists of gourds about which flutter four bats (*fu*, homonyms for happiness) and other emblems. The pattern on the lower part of the hanging is in colours on a red ground and consists of five celestial dragons (*t'ien lung*) chasing flaming magic jewels amid clouds and bats.

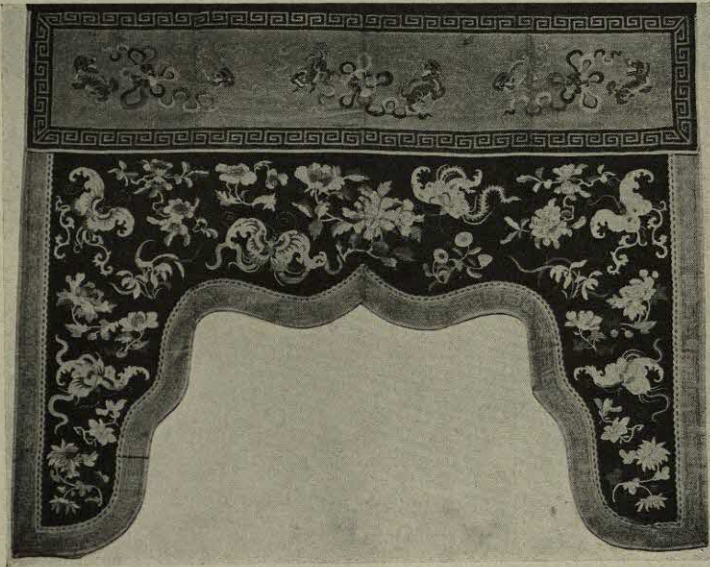


FIG. 37.





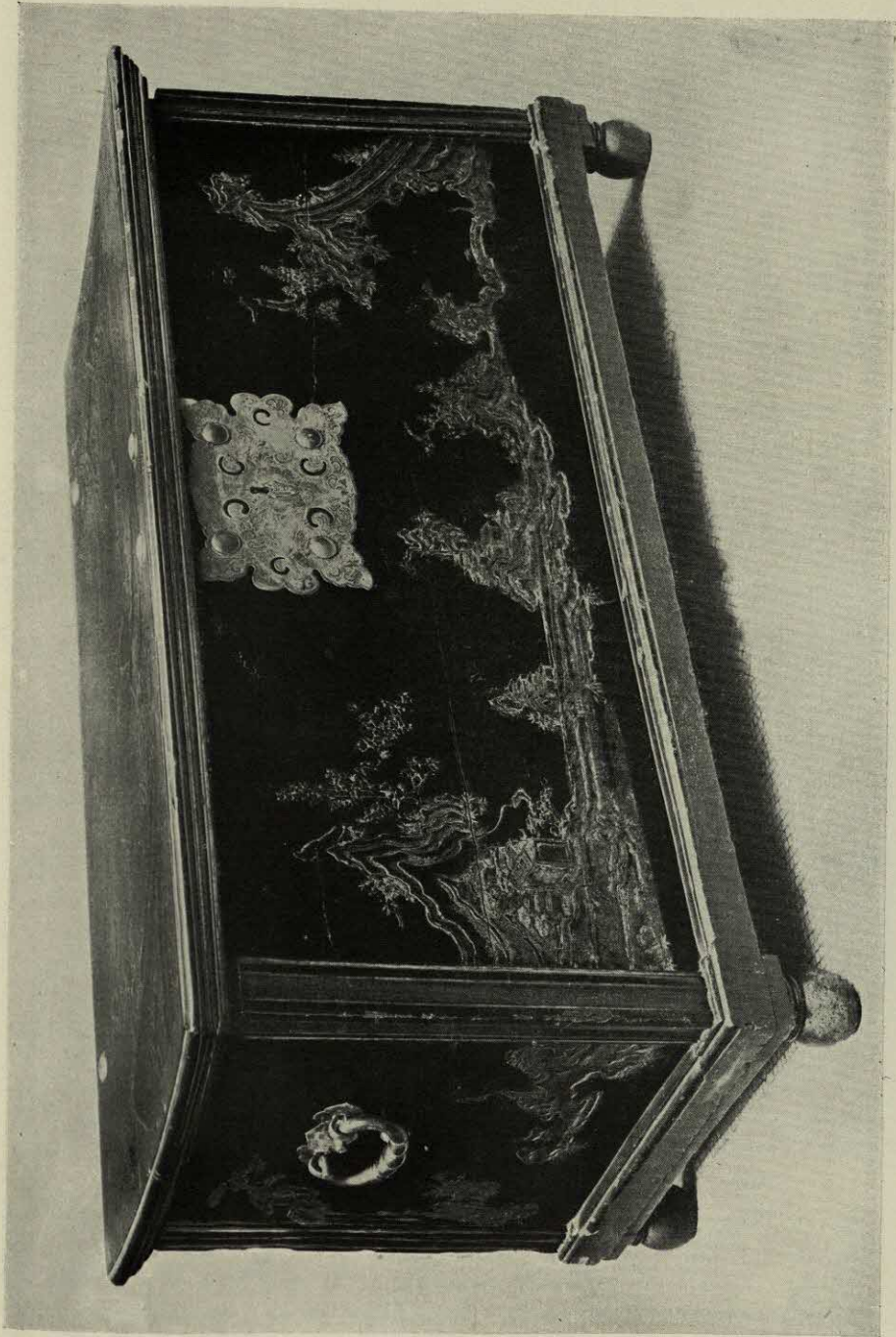
FIG. 38. (See page 81.)

### VIII.—DEPARTMENT OF WOODWORK.

AS outlined in the Review of Acquisitions for the years 1911, 1912, and 1913, the policy of this Department has of recent years been primarily directed to the acquisition of such examples of English furniture as are required to fill gaps in the collections and to make this section of the Department more worthy of the position which it is entitled to occupy. During the year 1914, however, it has been necessary to depart somewhat from this policy, owing to the fact that a considerable portion of the annual grant assigned to the Department, was expended on the purchase of woodwork from the Fitzhenry Collection, which consisted, for the most part, of specimens of French origin. These examples were selected from the collection of objects belonging to Mr. Fitzhenry which had previously been exhibited in the Woodwork Galleries, and the gaps caused by their withdrawal would have been difficult, if not impossible, to fill. With this exception, purchases have been mainly devoted to the acquisition of English furniture and woodwork.

During the year, the Department has profited by the generosity of donors, and many gifts of value have been added to the collections.

Special mention, also, should be made of the loan by Mr. F. Harris Mitchell of the famous Gothic wall-settle, for many years



CHEST, lacquered and gilt. Chinese; early 18th century.

PRESENTED BY MRS. A. C. KING.





in the "Green Dragon" Inn, at Combe St. Nicholas, Somerset (see p. 114 below). This settle has long been known to connoisseurs, and was illustrated in 1859 in Parker's "Domestic Architecture in England."

### (1) GIFTS.

H.R.H. the Princess Louise graciously presented five objects of considerable interest, of which the principal were—a French stool of about 1700, of carved and gilt wood (**Fig. 39**) (*Room 58*); a Tyrolese sideboard decorated with carving and marquetry and fitted with a cistern and basin of copper and brass; and a pair of Tyrolese chairs (*Room 1*).

A gift of very considerable interest consists of a chest of black lacquer, decorated on the lid, front, and sides with Chinese landscape designs, partly in relief and partly gilt, from Mrs. A. C. King (*Room 41*).

The brass mounts with which the chest is fitted, consist of an irregular shaped lock escutcheon chased with floral designs, heavy drop-handles at the sides, and large bulbous nails fixing the lock-plate and hinges (**Plate 31**). Some speculation exists in regard to lacquered chests of this character, as to whether they should be assigned to Eastern or



FIG. 39.

Western origin; in the present case, whether the chest should be called Chinese or English. The problem is rendered more difficult from the fact that from the time of Charles II. lacquer work in the Chinese style and in imitation of Chinese designs was executed in



England by English workmen; while, on the other hand, there is every reason for supposing that panels were sent out to China to be lacquered and afterwards made up in England into typical pieces of English furniture. In such cases, therefore, English cabinet-making would be found in conjunction with pure Chinese lacquer. Such are the complexities of the problem. In some cases the Chinese technique may predominate over the European; in other

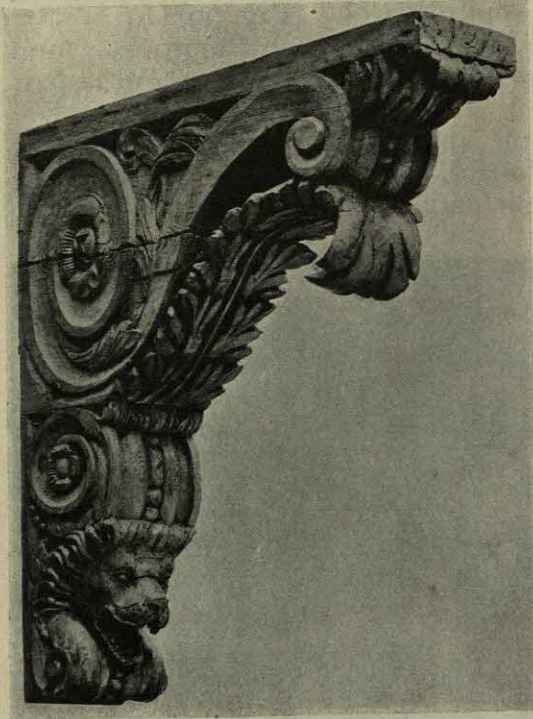


FIG. 40.

cases the European influence may be the stronger. Although for such reasons it is sometimes difficult to assign definitely a piece of furniture to English or Chinese origin, it should be possible, as a rule, to distinguish English lacquer from Chinese, since the subtle technical qualities of the latter, with their strange mannerisms in drawing and design, are incapable of reproduction.

The Department was fortunate in acquiring by gift during 1914 a considerable amount of plasterwork and woodwork, for the most part of the eighteenth century, removed from London houses which it has been necessary to demolish. The first gift consisted of a ceiling, medals,

and other ornament dating from 1760-1770, which formed the interior decoration of two rooms at No. 17, Abchurch Lane, E.C., all presented by the City Parochial Foundation. The ceiling is of particular interest, being decorated in low relief with representations of Æsop's Fables and rococo ornament in the style of Chippendale, Halfpenny, and other English decorators of the third quarter of the eighteenth century. Another valuable gift of architectural details consists of various ceilings,



cornices, and panels of about the date 1730 from No. 9, Argyll Place, Regent Street. The most important ceiling, which is decorated with figure compositions in relief, was given by Mr. Samuel Nixon; the remainder were the gift of the Westminster City Council. Further acquisitions of English interior decoration consist of a pair of consoles in plaster and a window with framework of the first half of the eighteenth century from No. 3, Berners Street, given by Mr. C. H. Berners; and two brackets of about 1700, boldly carved with acanthus foliage and lion masks, from the doorway of a house at Mortlake, given by Mr. W. W. Watts, F.S.A. (Fig. 40).

Sir Hickman Bacon, Bart., presented a carved oak overmantel removed about 25 years ago from No. 48, Chancery Lane, since destroyed (*Room 54*). The estate, which includes this house, formed part of the property of Lord Keeper Sir Nicholas Bacon. It passed on his death in 1578 to his third son, Edward Bacon of Shrubland, Suffolk, who presumably built the house whence the overmantel came. The overmantel, which is a characteristic example of the transitional design of the end of the first quarter of the seventeenth century, offers a very interesting comparison with other woodwork of the time, notably that at St. John's College, Oxford, and the fine series of mantelpieces from Lime Street, City, presented to the Museum by the Fishmongers' Company.

A large oak chest decorated with marquetry was presented by the Executors of the late Mr. John Russell of St. John's, Sutton-at-Hone, Kent. This dower chest is of South German origin, and dates from the latter part of the sixteenth century (*Room 2*). The history of the chest is interesting, and it is believed to have been in the donor's family since the beginning of the seventeenth century, when Robert Russell, yeoman, was living at Southfields, Sevenoaks, and is possibly the one mentioned in the will of Nicholas Russell in 1568 in these terms:—"My great chest shall always remain to the house." If this is the case it is evident that chests and other articles of domestic furniture were, like the well-known Nuremberg iron coffer, imported into this country from South Germany in the sixteenth century. The front of the chest is decorated with fine marquetry designs in which are represented figures of Justice and Charity together with arabesques, hunting scenes, birds, flowers and foliage.

A remarkable example of Dutch workmanship, in the form of a painted hanging cupboard, was presented by Miss Anna Alma



Tadema, in memory of her mother, the late Lady Alma Tadema (*Room 1*). The painting, which is in oil, is of considerable artistic importance; it dates from the seventeenth century and is executed in the manner of the Dutch masters of that period. The composition consists of two male portraits and a variety of objects of still life, including books, a musical instrument, a tulip and an artist's palette, accompanied by several rhyming inscriptions.

Other gifts include the following:—A Chinese guitar (*san-heen*) from Miss Rose M. Paul; a Norwegian tankard and a Norwegian ewer from Mr. W. Barclay Squire, through the National Art-Collections Fund. An English painted oak panel of the sixteenth century from Spalding, Lincolnshire, from Messrs. H. and A. Phillips. A Florentine stool of the sixteenth century, from Lady Mond. A Chinese tortoiseshell bodkin case, and an English leather panel decorated in colours with a hunting scene, signed J. B. and dated 1801, from Mr. Donald Gunn. An English strawwork box of the late eighteenth century, from Mr. Louis C. G. Clarke. A small Sicilian shrine of wood, inlaid with mother-of-pearl, from Mr. T. B. Clark-Thornhill. An English viol of hammered iron of the seventeenth century, formerly preserved at Battle Abbey, Sussex, from Major Ashburnham. Two Indo-Portuguese chairs (one given to the Circulation Department) of ebony and ivory formerly at Hengrave Hall, Suffolk, from Mr. F. G. Lomax. A Japanese lute (*koto*) given by Mr. R. Waley Cohen. An English knitting sheaf, dated 1784, given by Mr. George Johnson. A musical instrument (*machête*) from Madeira, given by Miss Ursula Cust. An English cake mould of the seventeenth century from Mr. A. E. Munday.

## (2) PURCHASES.

In reviewing the purchases for 1914, it is necessary to refer primarily to the acquisitions made from the Fitzhenry Collection which had been previously exhibited as loans in the Museum. Thirteen objects from this collection were purchased for the Department of Woodwork. Although all of French origin they belong to different periods and fill gaps in the collections from different points of view. Thus the Gothic period is represented by a chest of the late fifteenth century elaborately carved with tracery work of the finest quality (*Room 21*). To the early Renaissance belongs a pair of walnut doors dated 1526 (**Plate 32**), carved in low relief with ornament characteristic of the time and for delicacy



PAIR OF WALNUT DOORS. French; dated 1526.





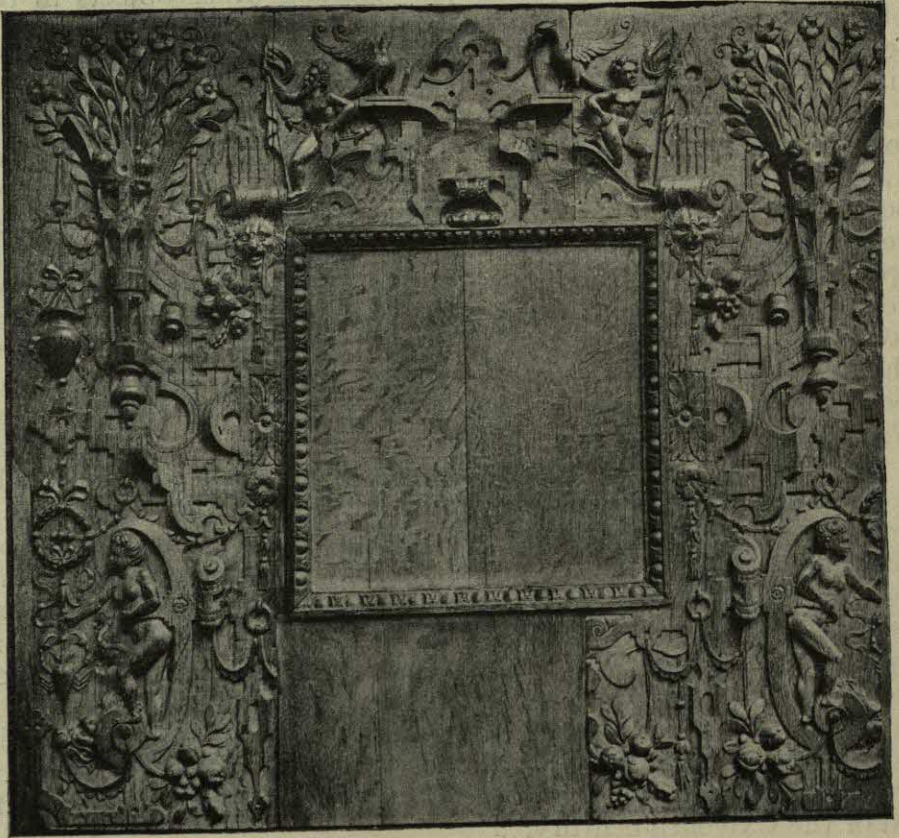
of treatment excelling any work of the period hitherto in the Museum (*Room 3*). Furniture of later date is represented by an arm chair of the time of Louis XV. carved and gilt with the spirited rococo ornament characteristic of the school of Meissonier—an excellent model and a type difficult to obtain at the present day (*Plate 33*). A carved and gilt stool of the time of Louis XIV. is also worthy of notice (*Room 58*). Among other objects in this collection attention should be drawn to a number of boxes of the eighteenth century lacquered in various colours and gilt and fitted with a variety of utensils of considerable interest (*Room 58*).

Considerable additions were made by purchase to the collection of early English woodwork. Dating from the Gothic period is a series of carved oak bosses stated to have come from the old roof of the nave of St. Alban's Abbey (*Room 21*). Three of them are of exceptional size, and one, a particularly fine specimen, represents a lion's head. The smaller bosses (some fragmentary) are of foliage also carved with great beauty and vigour. Nearly all have remains of the original gold and colour (*Fig. 38*, on p. 76). The woodwork of the time of Henry VII. and Henry VIII. has been strengthened by the addition of three carved bed-posts (*Room 52*); and these fine specimens, together with those already in the collection, now render this series of rare and early examples of furniture one of some importance. Slightly later in date is a group of nine panels with profile heads within circular medallions which are characteristic examples of early Renaissance wood carving. A series of twenty-five panels of considerable interest and decorative value were acquired from the West of England (*Room 52*). The panels represent, without exception, Old Testament characters and are painted in varnished tempera on oak. They are stated to have come from the neighbourhood of Plymouth and must originally have formed part of the decoration of a screen or gallery of a church. From the nature of the inscriptions the date would be about the end of the sixteenth century.

The following other examples of English oak were also purchased. An unusually fine Elizabethan carving in the form of a frame richly ornamented in high relief with figures, strapwork, lions' masks and swags of fruit (*Room 52*), closely similar in style to the ornamental details on the famous Elizabethan tapestries woven at the factories set up by William Sheldon in Warwickshire. Work of such high artistic quality, both in execution and design, is seldom found in English carving. Foreign



influence is evident in the ornament, and it is known that the pattern books of Flemish and German designers such as those of J. Vredeman de Vries of Antwerp, published in 1563, were in constant use among English craftsmen at the time (**Fig. 41**). An oak table, a good example of seventeenth century Lancastrian



**FIG. 41.**

work, perhaps somewhat restored in detail, but typical of a representative style of English provincial woodwork. A standing livery or food cupboard with sloping top, the front and sides pierced with ventilation holes forming an ornamental pattern (*Room 54*); this piece is of East Anglian origin and dates from the first half of the seventeenth century (**Fig. 42**, on p. 83).



ARM-CHAIR, carved and gilt. French; period of Louis XV.





About the same date and also intended as a receptacle for food is a hanging cupboard from a farmhouse in the village of Rolvenden in Kent, the front enriched with an inlay of holly and bog oak, and fitted with two rows of turned bars. A complete oak bedstead of uncommon type, with panelled head, foot and canopy, of Cromwellian date, brought originally from Queensbury, Yorkshire (*Room 54*); the head and foot are carved with a typical Yorkshire pattern and inlaid with bands of holly

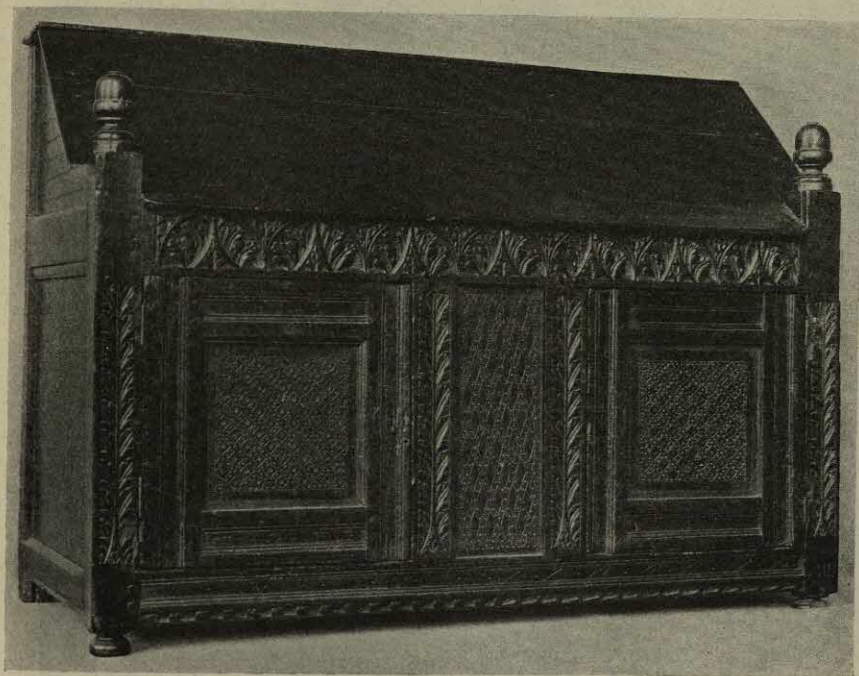


FIG. 42. (See page 82.)

and bog oak; the canopy is also inlaid. A small chest of elm bearing the initials T.H., and the date 1697; the decorative carving on the front, which is picked out with colour, presents some curious affinities to contemporary silver plate and needlework.

Among objects of later date acquired by purchase, special mention should be made of a French globe-clock of carved and gilt wood, of the time of Louis XIV. (*Room 58*). The composition



consists of a figure of Atlas bearing the globe on his shoulder, with Jupiter standing by and holding a hammer. The mechanism is known as the "verge escapement," and is intended to move the

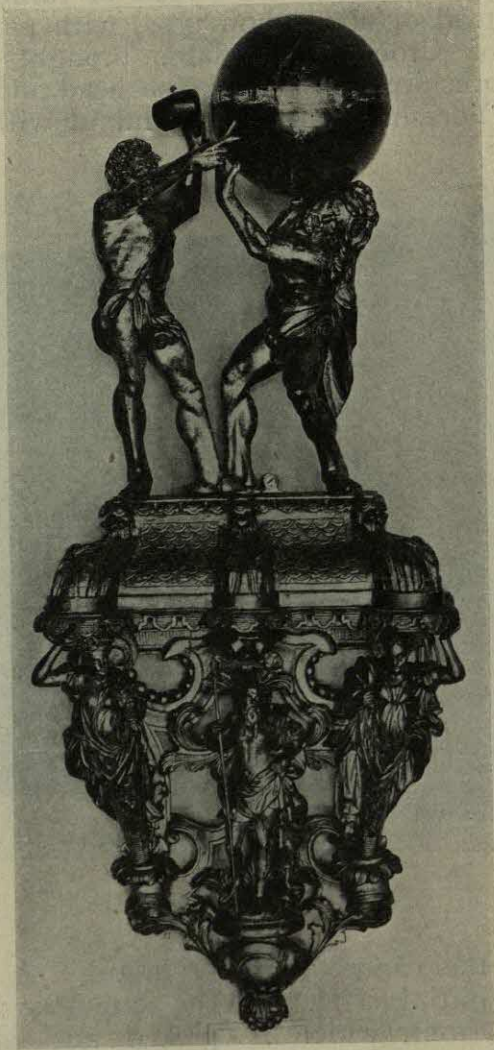
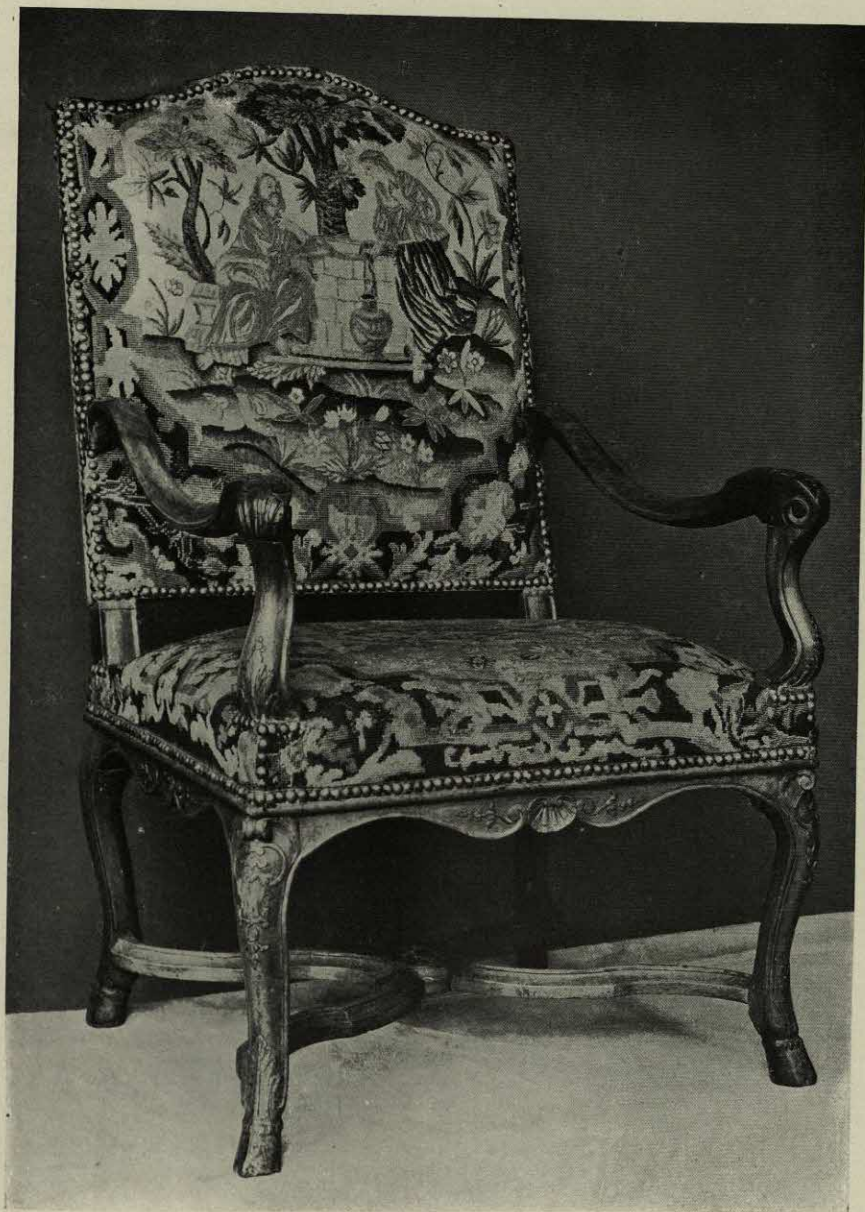


FIG. 43.

globe horizontally, so that the hours which encircle it pass the hammer held in the hand of Jupiter (**Fig. 43**). The clock rests on



ARM-CHAIR, covered with embroidery of coloured wools. Flemish; first half of 18th century.





a bracket supported on female terminal figures, with a figure of time in the centre surrounded by ornament characteristic of the period. The work throughout reflects the brilliant qualities of the artists of the school of Louis XIV., and is a valuable addition to the collections. Another useful acquisition belonging to the



FIG. 44.

eighteenth century consists of a walnut arm-chair, probably of Flemish origin, covered on the seat and back with embroidery in coloured silks and wools, the back containing a representation of Christ and the Woman of Samaria, and the seat decorated with designs of flowers and birds (**Plate 34**). A lacquered and gilt side-table of the eighteenth century, brought from the west of England, is also worthy of notice (**Fig. 44**) (*Room 56*).



## IX.—INDIAN SECTION.

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**D**URING 1914 the strengthening of several of the classes of material requiring development in the Indian Section has progressed satisfactorily, the advance being especially marked in the collections of Ceramics, Metalwork, Painting, Sculpture, and Textiles. Apart from the gifts, which were substantial and somewhat numerous, important purchases have been effected, including a series of unfinished paintings of the Mogul and Rajput schools, which, in their drawing and colouring, are of particular interest as illustrating the peculiarities of the Indian method, whilst of utility as studies of technique. In acquisition by purchase, preference was given to paintings, inasmuch as recent indications point to a development in the domain of fine art, in Western Europe, similar to that manifested in industrial art during the eighteenth century, when Indian designs influenced with beneficial results certain British and Continental industries—notably textiles and ceramics. Nevertheless, it remains to be seen whether the Indian paintings of the various “golden periods”—examples and copies of which are gradually being acquired for this Museum—will achieve similar happy results in the near future. It is interesting, in this connection, to record the popularity both of the Mogul and Rajput paintings lent by H.H. the Maharaja Gaekwar of Baroda during 1912-4, and of the works of the New Calcutta School which were exhibited here this year (see page 114).

### (1) GIFTS.

Of the various interesting gifts which have served to fill important gaps in the collections, the following are selected for mention. The subsection of Architecture (*Room 2*) received from Mr. Dudley B. Myers two characteristic pre-Mogul examples of the Muhammadan style peculiar to the Maldah District of Bengal, viz., a wall-fountain of white marble recessed in a niche of glazed brick and tilework mosaic, and a fragment of an archway of “basalt”



(the local carboniferous shale) carved in low relief with Indian lotus designs. Both of these fifteenth century works were obtained from the ruined city of Gaur, the metropolis of Bengal under its Hindu and Muhammadan kings.\*

Two models of eleventh century Jain temples at Palitana in Kathiawar, Bombay Presidency, both finely carved in steatite, subsequently blackened, were prominent features in the gift to Architecture made by Mrs. A. W. Crawley-Boevey. The same donor contributed to Sculpture (*Room 3*) an interesting series of 78 copper and brass images used in family shrines (*panchayatana*), collected in the Dharwar District, Bombay Presidency, in 1891-92. These household gods of the Southern Maratha country, for the most part exceedingly well modelled, are excellent illustrations of casting obtained by the ancient *cire-perdue* process; this is especially noticeable in the eighteenth century figures. The copper images, mostly possessing bronze-like patination, are of the Southern Indian (Madura-Tanjore) type, and their modelling is accordingly executed in the traditional Dravidian style. One of the latter, however, a small statuette of Krishna as a child (*Bala Krishna*), shows startling originality in its departure from the usual rendering of this subject; since it represents the budding Hindu Apollo standing in teasing or defiant attitude (presumably not a *mudra*), as if rebuked, stopping both ears with his fore-fingers.

The remaining gifts from Mrs. Crawley-Boevey were: to the Costume collection (*Room 11*) twelve figures in carved and painted wood of natives of the Miraj District, Bombay Presidency, made by Gopal Krishnapa of Miraj about 1870; and to that of Metal-work (*Room 8*) several sacrificial vessels of copper and brass from Western and Southern India, including a remarkable eighteenth century censer (*dhupdani*) of cast brass, highly patinated, evidently from a Saivite temple. The latter object was acquired in the neighbourhood of Dharwar, and its chief feature, a sphinx-like monster holding the bell (*ganta*) and the butter-oil lamp, is known locally by the appropriate name of *Parastmarag* (**Fig. 45**, on p. 88).

To the collections of Burmese Sculpture (*Room 3*), Mrs. C. M. Warden-White and Miss H. M. Woodward, respectively, presented figures of Gautama Buddha, each seated on a lotus-throne with right hand in the "witness" pose (*bhumisparsa mudra*). The first

\* Gaur was conquered by the Muhammadans about A.D. 1200, and remained their chief centre for more than three centuries.



of stalactitic marble, partly gilt and painted, from Mandalay, dates from about 1800; the other, of cast bronze, with fine green patina, possessing an unusually high three-forked flame of the Sinhalese order issuing from the *ushnisha* protuberance of the skull, dates probably anterior to the seventeenth century. It was recovered from the bed of the Irawadi River in 1890.

Sir D. W. K. Barr, K.C.S.I., gave three Buddhist votive tablets of red earthenware impressed from moulds, found in

Nagode State, Central India. Each tablet bears a relief figure of Gautama Buddha, and is in period anterior to the fifth century A.D. Two similar tablets (*pra-pim*) of sundried clay, found at Wat Harn near the Trang River, north of Kouan-tani, Siam, dating about the eleventh century A.D., were presented by Mr. J. W. Hinchley.

A further welcome addition to the group of sculptures illustrating the influence of Western classical art in India, chiefly represented by examples of the well-known Gandhara school, was the gift of a plaster cast prepared from a small bronze statuette of Harpocrates, recently found



FIG. 45. (See page 87.)

on the site of Taxila, at Dheri Shahan, a village in the Rawal Pindi District, Panjab.\* This Indo-Hellenic work was produced during the period of Scytho Parthian supremacy, and Mr. J. H. Marshall, C.I.E., Director-General of Archaeology in India, who

\* In the partition of Alexander's empire, Porus and Taxiles received the Panjab during 321-280 B.C.

contributed the reproduction, places the original work about 50 B.C. (Azes I. of Taxila reigned 90-40 B.C.).

The Indian Section is further indebted to Mr. Marshall for presenting to the collection of Paintings (*Room 4*) three sheets of details in water-colours copied from the fragmentary and much obscured fresco in the Jogimara Cave of the Ramgarh Hill in Sirguja State, Central Provinces. The donor is of opinion that the existing much effaced fresco was repainted and added to by some untutored hand at a time when most of its colour had faded, and that a few linear drawings, here and there, are all that is left of the original work, the date of which must remain conjectural, but probably is not later than the first century before our era. The copies show concentric panels containing representations of Buddhist or Jain *chaitya* halls, two-horse chariots, elephants, and groups of figures (mostly nude) seated and standing\*; the panels are separated by narrow dividing bands adorned with fishes, *makaras* and other aquatic monsters.

Additions to the collection of Paintings (*Room 4*) were also received from Madame L. de Fabeck and Mr. E. H. Hindley. The former gave 17 portraits, in brush-line, partly coloured, of the Kachhwaha rulers of Jaipur, from Pirthi Raj (1503-28) to Ram Singh II (1835-80), and two useful Rajput paintings also of the nineteenth century. The latter contributed a selection of 37 modern water-colour drawings, illuminated in gold and silver, chiefly crude, rapidly executed, mythological subjects, as representing the work and style of the Patua's class in Bengal, formerly painters of images.

Mr. Imre Schwaiger generously presented the following valuable specimens to the Metalwork and Textiles collections: an eighteenth century hanging lamp of brass, cast in openwork, from a Saivite temple in Nepal, made by a Newar craftsman either in Patan or Khatmandu (*Room 8*); a small portion of a Mogul pile carpet made, in the Royal Factory at Lahore, between 1630 and 1650 (in the reign of Shah Jahan), for use in the Palace of Amber at Jaipur, Rajputana, and woven with flowering-plant motives similar to those used in decoration both at the Taj Mahal, Agra (1632-53), and at the Palace of Delhi (1638-48); a remarkable

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\* The nude figures possibly represent Jains of the Digambara ("sky-clad") sect.



fragment of a Mogul state carpet (*masnad*) of silk velvet, with flowering-plant motives in cut pile on a pileless ground containing silver-gilt thread, Delhi work anterior to 1650 (*Room 10*); four rare seventeenth century examples of loom-woven Kashmir shawls, consisting of a portion of a girdle (*patka*), two fragments from long shawls (*doshala*), each of finest *pashmina* (cloth made of *pashm*, the wool obtained from the under fleece of the Tibetan goat), and, lastly, a mysterious fragment, reversible, possessing an almost geometrical "trellis and flower" pattern. The Kashmir pieces display beautiful variations of the traditional "floral cone" motive in design, and some equally attractive harmonies in colouring. The texture of the applied stiff edgings (*kinara*) on each, as well as the perfection of their miniature floral designs, should interest the weaver as well as the student (*Room 14*).

Mr. A. J. Koop gave to the collection of glass (*Room 16*) a circular slab of the borax glass used for enamelling on metals in India. This nineteenth century example, prepared at Lahore, Panjab Presidency, derives its opaque blue colour from admixed oxides of cobalt and tin.

## (2) BEQUESTS.

The bequest of the late Lady Anna C. Chandos-Pole adds to the Collection of Relics and Memorials of the East India Company, now being formed in *Room 20* of the Section, two of the fine presentation swords received by the Hon. L. F. C. Stanhope (afterwards fifth Earl of Harrington) when serving as aide-de-camp to the Marquis of Hastings, Governor-General of India, between 1813 and 1823.

One, a Mahratta weapon, dating about 1800, with conventional "tiger hilt" of silver, was presented by the Governor-General on the battlefield of Mehidpur, Central India, in 1817, during the fourth Mahratta War. The other, a late seventeenth century Mogul sabre (*shamsher*), with watered blade and enamelled hilt and scabbard-mounts of the Lucknow type, was a gift from Akbar Shah II, King of Delhi (1806-37).

## (3) PURCHASES.

In the subsection of Sculpture (*Room 3*) the most important acquisition of the year was the upper portion of a bronze statuette of the Bodhisattva Maitreya, found about 1890 in the bed of an



PORTION OF A BRONZE STATUETTE OF THE BODHISATTVA MAITREYA. Kistna District, Madras; 6th century (Gupta Period).





irrigation canal in the Kistna (Krishna) River delta, Madras, (**Plate 35**). This sixth century work, although discovered so far south, evidently belongs to the Gupta age,\* the "perfection" period in Indian sculpture and architecture, and is of the same school as some Buddhist bronzes in the British Museum, found when excavating for a canal at Buddhavani in the Kistna District about 1870. The illustration affords some idea

of the splendid modelling of this work, which, in common with all the stone and metal sculptures of the Gupta age, not only displays a degree of high artistic skill, but, in the words of Mr. Vincent A. Smith, is "marked by refined restraint and (is) absolutely free from all extravagance or monstrosity." Included with this purchase were two mutilated reliefs in crystalline limestone, also from the Kistna District, Madras, but dating about the seventh century. Both were found in a deserted village of a forest-tract in the Palnad Taluga, and are probably



FIG. 46.

connected with the seventh century art of the Pallava dynasty of Kanchi (Conjeveram), Madras, for a time the dominant power in Southern India. The larger relief represents a four-armed feminine

\* The Imperial Gupta dynasty had its capital at Pataliputra (Patna), the ancient seat of empire, from 320 to about 600 A.D.



deity of the *agni-devata* class in the dancing attitude of a Dakini (**Fig. 46**, on p. 91), and on the smaller, a fragment, can be distinguished the upper portion of a well-known subject, the eight-armed Siva (Bhairava) performing one of his inspired dances, possibly the *Tandava*. To the collection of Tibetan sculpture (*Room 3*) two exceptional carvings in steatite, both anterior to the seven-



FIG. 47.

teenth century, were added: the one of greyish-white stone, a standing figure of Avalokitesvara, in his eleven-headed form, showing traces of former gilding and colour decoration; the other of mottled red stone, a Lamaist devotional plaque, consisting of a figure of Buddha Akshobhya, seated, with right hand in the *bhumi-sparsa mudra* or "witness" pose, enshrined in a niche carved in relief with smaller figures of Buddhas, Bodhisattvas, &c.

Another interesting addition to this subsection was that of a small carved ebony *Tantrik* figure of a dancing Dakini, an eighteenth century work either of Nepalese or Tibetan origin. The Nepalese group also received an important addition in the remarkable eighteenth century figure of the Hindu goddess Parvati, represented in human form and seated with hands in devotional pose (*namahkara mudra*). This

sculpture, executed in gilt copper, doubtless taken from a Saivite shrine, affords evidence of the skill of the indigenous Newari craftsmen of Khatmandu (**Fig. 47**).

A fine example of modelling and casting, dating from the seventeenth century, was purchased for the Siamese Collection. It consists of a heavy bronze figure of Gautama Buddha, seated



IVORY STATUETTE OF THE BODHISATTVA MAITREYA. Nepalese (Lamaist); anterior to the 15th century.





in the conventional "witness" attitude, wearing the traditional robes, crown and jewellery of the kings of Siam. Traces remain of its former gilding and applied looking-glass-mosaic decoration.

Of nine additions made to the collection of Ivory-carvings (Room 5), the most important was the Nepalese (Lamaist) statuette of the Bodhisattva Maitreya (**Plate 36**), whose worship was introduced into Tibet in the seventh century. He is represented in human form, standing with the left hand, from which the *amrita* vase, or *kalasa*, is missing, lightly resting on the thigh. The right arm is broken away at the elbow, but the remaining stump indicates that the right hand was extended in the mystic *vara mudra*, or "charity" pose. His long hair, drawn up in a double loop, is partly screened by a three-leaved mitre resembling the five-leaved *chodpan* worn by Lama priests when worshipping the "Eight Terrible Ones"; and as Bodhisattva he is wearing jewelled earrings and girdle. This mediæval work, of which the right foot has been restored at some time, is considerably anterior to the fifteenth century. The series of Southern Indian ivory-carvings in the

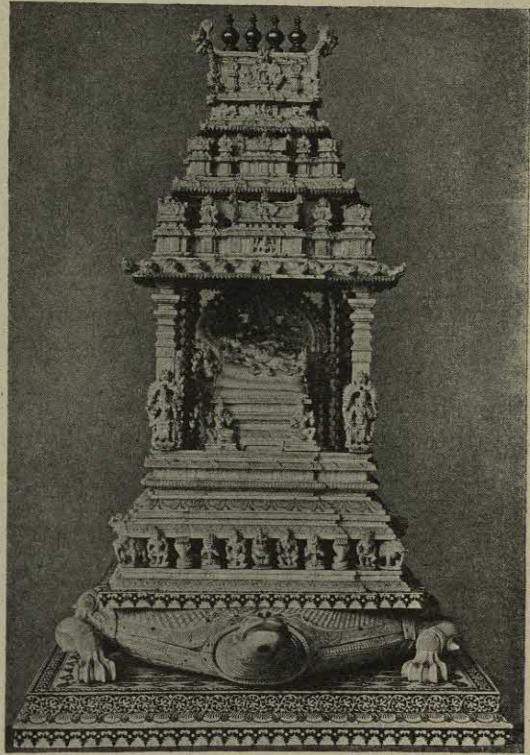


FIG. 48.

Dravidian style has been strengthened by two remarkable acquisitions: a seventeenth century lion (*yali*) ornament from the model of a shrine or temple, and an eighteenth century Vishnu shrine (*Vishnu mandapa*) from Tanjore, Madras Presidency (**Fig. 48**). The latter, with incised decoration filled in with red and green lac, is in the form of a Dravidian pavilion, supported on the back of the tortoise Kurma, within which is the figure of Vishnu as the



Eternal reclining, asleep, during the intervals of creation, on the coils of the serpent Ananta, or Sesha (one of the Naga kings), serving as throne-couch and canopy.

The remaining additions to the collection of Ivories were five seventeenth or early eighteenth century Bengali (Murshidabad) chesspieces of extraordinary size, shape and finish, representing a king, queen, amir, begam and musician, which, judging from their costumes and jewellery, were probably made for one of the Nawab-Wazirs of Oudh. Also from the same district, but showing Portuguese religious influence, a seventeenth century figure of Yasoda standing with the infant Krishna in her arms.

Of the purchases made for the collection of Indian Pictorial Art (*Room 4*), the following are the more important examples:—

A leaf from a Jain Prakrit MS. copy of the Kalpa Sutra (Lives of the Jinas), probably written and painted in Gujarat, Bombay, during the sixteenth century; its characteristic panel-picture, in tempera colours and gold, represents Mahavira, the last and greatest of the Jain saints, or *Tirthankara* ("Makers of the Passage"), as a baby with his mother Trisala (**Fig. 49**, on p. 95).<sup>\*</sup> A portrait of King Henry IV. of France (1589-1610); an early seventeenth century Mogul painting by an artist of the Court of Jahangir (1605-1627), inscribed on the back in Hindi "The King of the Franks, by the hand of a perfectly experienced artist" (**Plate 37**). This is an excellent example of the eclectic work of the period; the portrait and parts of the landscape background being obviously adapted from a Western (? French) work.

A study of a guinea-fowl; an early seventeenth century Mogul painting by another of Jahangir's skilled artists, several of whom held the rank of *mansabdar*. It was possibly painted by Mansur.

A rhinoceros hunt; a seventeenth century Mogul perforated line-drawing on goldbeaters' skin (pinhole-stencil), from which copies were prepared using a pounce of fine willow-charcoal.

A portrait of Ajit Singh, Raja of Jodhpur (1711-1724); an early eighteenth century Rajput perforated line-drawing on goldbeaters' skin (pinhole stencil). Three paintings of *Raginis*, or "Musical Modes," i.e., Mada-madhavie (morning), Gunakaridha (evening) and Dosakari (night), forming part of a series known as the *Ragmalas*; the work of a Delhi artist residing at Jaipur,

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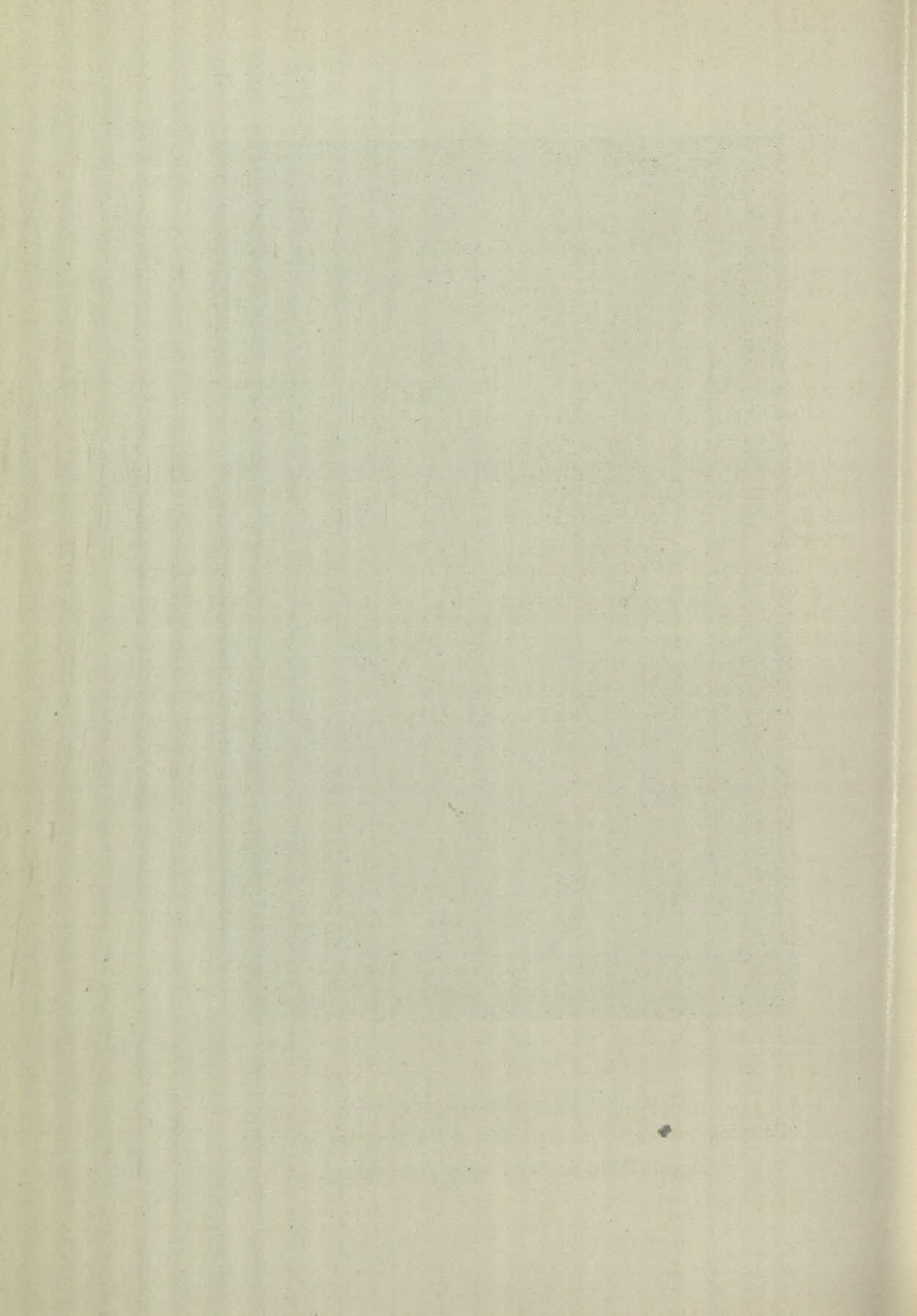
\* According to Jain tradition Mahavira was born in 528 B.C.



KING HENRY IV. OF FRANCE (1589-1610).

Painting by an artist of the Court of the Emperor Jahangir.  
Mogul (Delhi School); early 17th century.





Rajputana, in the late eighteenth century. Hanuman saluting Rama and Sita; an early nineteenth century perforated line-drawing on paper (pinhole-stencil), from Bikanir, Rajputana.

Several Krishna and Radha subjects; nineteenth century Rajput works from Kangra, Panjab-Himalayas. The Mogul Emperor Farrukhsiyar (1713-1719), with retinue, on the march; a nineteenth century line-drawing on paper by a Delhi artist. Studies of English ladies' heads copied from Early Victorian fashion-plates; tinted drawings on paper by a Calcutta miniature painter about 1840-1850.

The additions to the collection of Tibetan Pictorial Art (Room 4) consisted of ten banners, or temple-paintings (*tang-ka*),



FIG. 49. (See page 94.)

austere and *Tantrik* subjects, selected from a remarkable collection made in Tibet during the British Mission to Lhasa in 1904. Three of the earliest are drawn respectively: (a) in gold line on a background of red silk, (b) in vermilion line on a background of gold over silk, and (c) in vermilion and gold line, picked out in colours, on a dark blue-black ground; and are in date probably anterior to the fifteenth century. The oldest of these fine monastic works, all of which have suffered more from the fumes of the butter-lamp than from the effects of age, portrays Karma Dakini, a *Tantrik* feminine deity, four-armed, in victorious dancing attitude, holding the sword (*khadga*), the magic-wand (*khatvanga*), the skull-bowl (*kapala*), and the chopper (*grigug*) in her hands. The remaining seven, dating either in



the sixteenth or seventeenth century, are painted in tempera colours and gold on panels of lime-treated cotton fabric, each mounted on Chinese brocade and fitted with a roller after the fashion of the Japanese *kakemono*. The Lamaist deities Amitayus, Avalokitesvara, Akshobhya, Padmasambhava, and Vajrabhairava, form the central figures in some of the paintings; in one of which Padmasambhava, the *guru* who converted Tibet to Buddhism, is represented on horseback, amidst flames, fighting the malignant demons at the request of King Detsan. Perhaps the most beautiful of the severely austere works is a seventeenth century painting visualising the four deified Lamas Ajita, Añgadscha, Kalika, and Vanavasa.

Two exquisitely finished specimens of the famous Mogul work of the seventeenth century, and one choice Tibetan example of the same period, were added to the small but sumptuous collection of carvings in crystal (*Room 6*). Both of these Mogul pieces, a fluted cup with cover, and a drinking-bowl, made in Delhi between 1600 and 1650, are of extreme technical importance, as, exhibiting delightful flowering-plant motives, carved, incised and drilled, in preparation for the Mogul jeweller, who encrusted vessels of this kind with cabochon rubies and emeralds set in soft gold. The Tibetan example, a Lamaist libation-ewer, has a crystal body of flattened-vase form, mounted in gilt-copper with dragon spout and handle, and with cover, rim and base of lotus-flower design. To the examples of Lamaist ecclesiastical jewellery (*Room 6*) was added an eighteenth century neck-ornament from a Tibetan image, consisting of eight silver-gilt plaques of filigree and repoussé openwork jewelled with turquoises, tourmalines, and a variety of precious stones, cut and cabochon; the plaques connected by 19 rows of silver chains.

The remaining noteworthy purchases were:—Silversmiths' work (*Room 6*); an eighteenth century Mogul standard (*panja alam*). Metalwork (*Room 8*); fourteen Indonesian examples, consisting of cast brasswork from Sumatra (Indragiri), Borneo (Brunei), Rhio Island and Perak, eighteenth and nineteenth century. Also a prehistoric patinated copper bowl, and six fragments of iron implements, excavated at Guntakal, near the Junction Station on the Bombay Madras Railway, in the Bellary District. Mogul carpets (*Room 10*); five fragments of pile carpets made in the Royal Factory at Lahore, Punjab, during the first half of the seventeenth century. Embroidery (*Room 12*); two

panels of satin with gilt parchment appliqué work from Perak, Federated Malay States, twentieth century. Designs (*Room 13*); a collection of 110 wood-blocks used in Lucknow, Oudh, for printing *chikan* embroidery patterns, twentieth century. Pottery (*Room 15*); thirty-two prehistoric earthenware vessels and fragments, from sites in the Bellary and Kistna Districts, Madras Presidency. Tilework; twenty-one fragments of Muhammadan fifteenth century glazed tilework (*kashi*) found, in 1894, on one of the lofty niched arches of the ruined Hindu Palace of Vijayanagar in the Bellary District, Madras Presidency.



## LOANS.

HER MAJESTY QUEEN MARY was graciously pleased to lend to the Indian Section for inclusion in the Loan Exhibition of Paintings of the New Calcutta School an excellent water-colour drawing, "The jealousy of Queen Tishyarakshita," by Abanindro Nath Tagore (**Plate 38**). This painting portrays Tishyarakshita, the consort of Asoka, King of Magadha (260 to 220 B.C.),\* gazing, in jealous anger, at the sacred Bodhi-tree (*Ficus religiosa*) under which Gautama, Prince Siddhartha, had attained to Buddhahood (at Bodh-Gaya, Bengal). According to the legend, Tishyarakshita, resenting Asoka's reverential care for the tree, cast an evil spell upon it, but repented, and the Bodhi-tree was restored to health. It may be observed that the final incident in this story is pictured in a relief panel, on the lowest lintel of the reproduction† of the Eastern Gateway of the Great Buddhist *stupa* at Sāñchi, exhibited on the South Staircase of this section.

One of the most notable and important loans of recent years consisted of the tapestries, carpets, and furniture from Boughton House, lent by the Duke of Buccleuch, then Earl of Dalkeith, and displayed in the North Court from March to July. The exhibition was highly appreciated by the public, being visited by about thirty-five thousand persons.

The collection of tapestries afforded a great opportunity of studying the output of the Mortlake factories, particularly during the later years of their activity. Ralph, first Duke of Montagu,‡

\* King Asoka was the Constantine of Buddhism.

† The original sandstone gateway was erected during the first century B.C.

‡ Ralph, Lord Montagu, Earl 1689, Duke 1705. His estate of Boughton, in Northamptonshire, passed into the possession of the Dukes of Buccleuch, through the marriage, in 1767, of Henry, the third Duke, with Elizabeth, daughter and eventual heiress of George, Duke of Montagu.



THE JEALOUSY OF QUEEN TISHYARAKSHITA.  
Water-colour painting by Abanindro Nath Tagore of Calcutta.

LENT BY HER MAJESTY QUEEN MARY.





formed most of this collection, and as he became himself, in 1674, the owner of the Mortlake Works, he had particular advantages for so doing.

Among those on exhibition were specimens from two sets of the Acts of the Apostles, woven after Raphael's famous cartoons, now on loan in the Museum from H.M. The King. These cartoons were finished by 1516, and sent to Brussels, there to be woven in tapestry. They remained at Brussels for about a century, after which they were bought by Charles I. on the advice of Rubens, and became one of the chief sources of inspiration for the Mortlake weavers. One of the two sets consists of five pieces, and all were lent on exhibition, three others from the second set being shown to complete the series of eight. The eighth panel, the "Death of Sapphira," was not designed by Raphael, but has been ingeniously devised by borrowing parts of the other cartoons. The borders of the earlier of the two sets are architectural, with terminal figures wreathed in fruit and masks beneath. In the middle of the bottom of each border is a cartouche, which sometimes contains the word "Acta Apost" (olorum), followed by the number of the chapter. In the top border are swags of fruit with the arms of the Earl of Pembroke (1584-1649/50). The later set has on the side borders a column entwined by a vine-stem, at the foot of which is a cupid eating a bunch of grapes; in the upper and lower borders are swags of fruit. Some of the tapestries have the Mortlake mark, a red cross on a white shield, and monograms formed of the letters IPS and CF (possibly Sir Francis Crane).

It should be noted that in the later days of the Mortlake factory their mark was often used by weavers who were working at Royal looms elsewhere, *e.g.*, at the Great Wardrobe, Great Queen Street, Soho. It was quite likely, however, that these weavers had been taught their trade at Mortlake.

Another interesting set lent was that of the "Four Elements." The cartoons for these tapestries were designed by Charles Lebrun (1619-1690), the celebrated painter and first director of the Gobelins factory. They were put on the looms in 1664, two years after Louis XIV. had reorganised the works on the advice of Colbert. The set was several times reproduced at Gobelins, and also copied at Beauvais. Besides the set here exhibited, two pieces of another set are known, bearing the arms of Lord Tankerville, with the words "John Vandrebanc



fecit in Great Queen Street" worked into the selvedge. One other piece from the "Elements" set belongs to the Earl of Lichfield. The borders of this set are of an elaborately allegorical description. Thus those of "Earth" symbolize her fruits, with medallions in the four corners showing a lion, a shepherd's spud, a sunflower, and a tree. In the middle of the two side borders are panels, one showing a village and a cornfield, the other the outside of a house with figures conversing. In the middle of the upper border are the arms of the Earl of Montagu. The borders of the other tapestries of the set are arranged on the same system. In "Earth" Cybele and Ceres are seated in a chariot, while in "Fire" we see Jupiter on the clouds in a red cloak with his eagle and lightning. He is accompanied by Venus, with Cupid between them. Vulcan works at a forge below. "Water" introduces us to Neptune and Amphitrite, while in "Air" Juno and Victory are seated on a cloud, with Zephyrus on the left represented as a winged boy with inflated cheeks and rain-drops falling from his hand. The general allegorical nature of this set can thus be seen.

By far the most attractive, however, are the tapestries representing the "Playing Boys." The origin of these designs must be traced to another country and an earlier time. The games of children, who are often represented winged as Amorini, continually appear from quite the early years of the Renaissance. By no artist has a more frequent and successful use of this theme been made than by Donatello, and the winged boys clambering among the fruit garlands in Mantegna's Eremitani frescoes at Padua probably derive their inspiration from Donatello's work in that city. The subject is familiar to students of Raphael and his school in the following century. A set of tapestries bearing the arms of a Cardinal of the Gonzaga family of Mantua were woven, most probably at Ferrara, in the early years of the sixteenth century, the subject being the frolics of winged boys amid vines and fruit trees. Six of these were a generation ago in the possession of the Baron de Worms in London; another with the same coat of arms is at Compton Wynyates; yet another panel, perhaps slightly later in date, is in the Salting collection. Similar designs were produced at Brussels under Italian influence, examples being in the Royal collection at Madrid. A number of sets in English houses witness to the popularity of the "Naked Boys" among seventeenth century patrons. Besides the two sets at





TAPESTRY. A mock triumph. Second half of 17th century.

LENT BY THE DUKE OF BUCCLEUCH.







TAPESTRY TABLE COVER, with the arms of Ralph, Earl of Montagu.  
Made between 1689 and 1705.

LENT BY THE DUKE OF BUCCLEUCH.





Boughton, both of which were exhibited in part, there are sets at Hardwick, Haddon Hall, Holyrood, and elsewhere. The two sets of the "Playing Boys" lent by the Duke of Buccleuch, are marked by a difference of border. The first set, consisting of five tapestries, has a border of flowers, blue ribbons, and volutes; the second represented by two pieces, has a border of snakes twining round rods and holding each other by the tail. These tapestries show children engaged in various games amid formal gardens with classical buildings, and in grape-pressing and apple-gathering. The two with the snake borders have a more classical tinge. One, in reminiscence of Donatello, shows a child lying on the ground intoxicated, with two companions pouring water over him. The other, which shows a rout of Bacchanals, recalls a bronze plaque in the Bargello by Bertoldo di Giovanni. Some of these tapestries bear the Mortlake mark (**Plate 39**).

A set, remarkable owing to its unique character, is woven after the famous cartoons by Mantegna of the "Triumph of Cæsar." Mantegna began his cartoons before 1484, the year in which the young Giovanni Francesco Gonzaga became Marquis of Mantua. They were finished in 1493, and set up in the Castello di Corte at Mantua. But in 1506 they were moved to the Palazzo di San Sebastiano. Here they remained till shortly before 1627, in which year one Daniel Lys, bought large numbers of works of art from the Duke of Mantua for Charles I. Lys was at first unable to obtain the Mantegnas, but after being assured that his purchases lost half their value without them, succeeded in buying them along with other works of art for £11,500. It was now King Charles' turn to feel doubtful about the bargain, but eventually he agreed to pay the price, and in 1629 they were taken to Hampton Court. They were not sold at the dispersal of the King's collection in 1649, but continued to decorate the walls of Hampton Court. In 1670 the question of copying them in tapestry was being discussed, when Sir Sackville Crowe, the Director of Mortlake, wrote to the Countess of Rutland on May the 7th: "The latter, of Cæsar's Triumphs, are by the best master, Montagnio, new drawne of the originails, and noe hangings yett made by them, only a sute for the King, the first now on the loomes." The cartoons may still be seen at Hampton Court, although much of the original brush-work has been obliterated by repainting at the hands of Laguerre in the reign of William III. The cartoons designed by Mantegna are nine in number, and give the whole



course of Julius Cæsar's Triumphal Procession. But the tapestries, of which there are three, reproduce part only of the nine cartoons. A border has been added, consisting of trophies of armour, helmets, breastplates, pikes, maces, etc., with double eagles in the four corners and in the middle of the top border.

Two tapestry table-covers have in the centre of each, on a dull green ground, the arms of Ralph, Earl of Montagu, with the monogram R.M. in the corner; the broad borders are filled with eagles and griffins. In the middle of each side is a shield of arms (**Plate 40**).

Exhibited along with this collection of English tapestries were a number of carpets of the sixteenth and seventeenth centuries, from Asia Minor, Persia, and India. Though these carpets might seem to interfere with the homogeneity of the exhibition as an expression of English talent, it should be remembered that the importation of carpets into England during the sixteenth and seventeenth centuries was conducted on such a large scale that an English mansion was incomplete without them. A small industry of carpet-making was indeed started in England during the later years of Elizabeth, but the native products were never numerous enough to check the flow of Oriental carpets, which had started as early as the reign of Henry VIII.

Three Asia Minor carpets are dated 1584 and 1585 (**Plate 41**). They bear the arms of Montagu impaling Harington, for Sir Edward Montagu (d. 1602) of Boughton, married Elizabeth daughter of Sir James Harington, of Eaton, Kt.; she died in 1618. It would thus appear that these carpets were actually made in the East for Sir Edward Montagu. A number of Persian carpets were also exhibited. Noticeable among these was a carpet showing strong Chinese affinities in the central figure-subjects and the dragons and phoenixes in the border (**Plate 42**). Less unusual, perhaps, though more costly, were the fine rugs in silk, gold, and silver belonging to a class formerly designated as Polish, though it is now clearly established that these richest of all carpets were woven in Persia, having been most probably intended as gifts from the Shah to foreign States. Examples may still be seen in the Treasury of St. Mark's, Venice, and in the royal palaces at Stockholm and Copenhagen. A very fine example is in the Salting Collection, and others are among the carpets in the West Court. A particularly exquisite specimen, dating from about 1600, was woven in silk, gold, and silver, with a pattern of bands





CARPET with the arms of Sir Edward Montagu. Asia Minor; date 1584.

LENT BY THE DUKE OF BUCCLEUCH.







CARPET. Persian; 17th century.

LENT BY THE DUKE OF BUCCLEUCH.





forming shaped panels, which enclose arabesques in various colours on grounds of gold and silver thread; the border is filled with arabesques and leafy ornaments, chiefly on a pale blue ground.

A few of those with more formal designs may have been woven at Lahore on looms instituted by the Mogul Emperor Akhbar, but as these Indian carpets were woven by Persians settled in India, it often becomes extremely difficult to decide whether a particular carpet was woven in India or Persia.

A few specimens of English embroidery from Boughton House were also exhibited, dating from the second half of the seventeenth century; a canvas hanging with the typical "flame" embroidery in floss silks of various colours (*point d'Hongrie*) was made to match a suite of chairs similarly covered. A curtain of woollen rep, with an embroidered pattern of stems, bearing vine leaves and grapes done in coloured silks, dates from the late seventeenth century; a cover of cream-white silk damask with an embroidered pattern, partly couched, in green and mauve silks, has in the centre a vase of flowers, with a similar floral design at the four corners and the sides. This cover is a really remarkable specimen of William and Mary embroidery (**Plate 43**, facing p. 104).

A fine collection of furniture was a prominent feature of the exhibition. These specimens were either of English workmanship or of a type not unusual in English houses. In some cases the chairs were, perhaps, Dutch. The coverings, which formed so large a part of the interest of some among the number, were not necessarily woven in England. Both furniture and coverings had, in some cases, suffered considerably from injury, but the perishable brocades and damasks were evidently, in most cases, the original coverings, and, as such, were well worthy of examination even in their dilapidated state.

A walnut winged chair was upholstered with a most beautiful brocade having a floral pattern in silver and gold on a pale blue ground. A stool of carved walnut was covered with a silver brocade showing a number of crescent moons on a pale blue ground. A mahogany chair had the seat and back covered with floral embroidery in coloured wools and silks on canvas. A cabinet of oak, the front inlaid with pearl shell and bone, was dated 1655. Unlike most of the specimens, in as far as it was Flemish work dating from about 1600, was an oak cabinet with panels of floral marquetry in various woods.



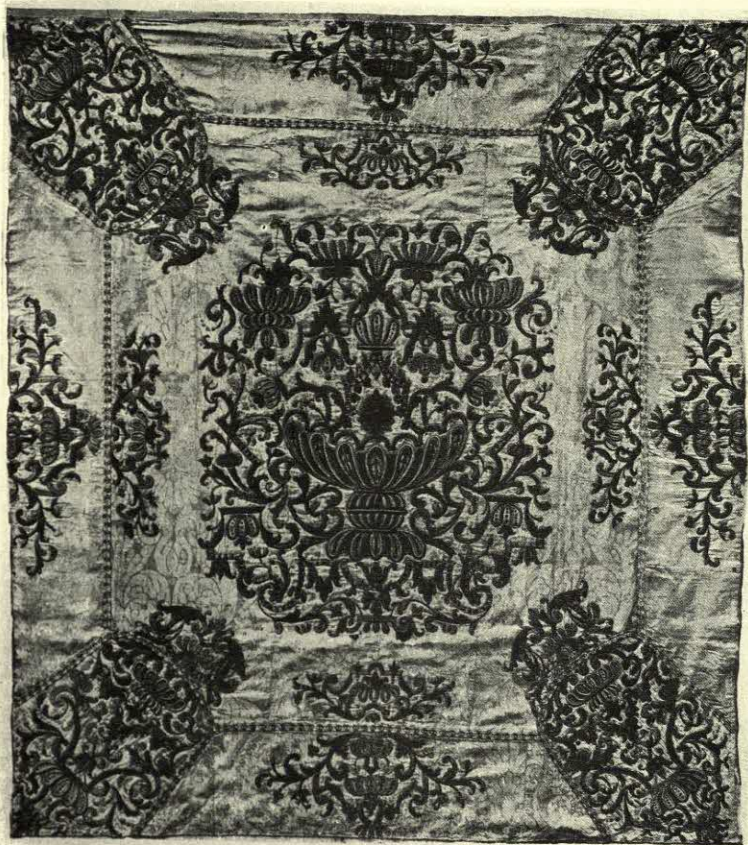
### *Architecture and Sculpture.*

The Rodin collection of sculpture, before it was presented by the artist at the beginning of November, had been exhibited on loan from him in the West Hall for a month or more. The fine marble bust of the late Mr. Harriman did not form part of the gift, but was still deposited as a loan until it could be sent to America. A small bronze group of Henri IV. on horseback, triumphing over his enemies—French or Italian work of the beginning of the seventeenth century—has been lent by F.S.A., and is exhibited in *Room 8*. Miss H. Robertson has lent a dramatically modelled terracotta bust of Marsilio Ficino, a fine and characteristic example of the imitative genius of Bastianini; it is exhibited with the rest of his work at the end of *Room 64*.

### *Ceramics.*

Few recently-formed collections of English porcelain can equal in importance that lent to the Museum by Mr. Herbert Allen. The collection numbers no less than 915 specimens, in addition to 170 pieces of Wedgwood ware, Continental porcelain and other pottery, and 22 paintings on porcelain. Every English porcelain factory of the eighteenth century of which the productions can be identified is represented, as well as all those of any importance of the earlier part of the nineteenth century. To give any detailed account of so vast a collection is impossible within the limits of the present Review. A reference to a few pieces of outstanding interest must suffice as an indication of the character of this splendid accession to the porcelain exhibits of the museum. A dignified figure of a seated monk, with simple colouring, and a pair of white figures of a boar and sow, serve to show the excellence of modelling attained at the Bow factory in its earlier years, in spite of the difficulty in handling a material then imperfectly understood. Several pieces of Chelsea porcelain testify to its pre-eminence as the most sumptuous of English wares of the eighteenth century. Chief amongst these is a set of three claret-coloured vases, of a form copied from a Sèvres model, with panels containing figure-subjects in the manner of Boucher. A rare mirror and stand with rococo scrollwork in relief, and two plates with peacock-feather ornament on the rim, belong to the same period of rich decoration, whilst two large tureens, each complete with cover and stand, painted one





EMBROIDERED SILK DAMASK COVER. Late 17th century.

LENT BY THE DUKE OF BUCCLEUCH.

*See p. 103.*





with birds, the other with subjects from Aesop's fables, show the excellent taste in form and enamelling which prevailed at a somewhat earlier period of the career of the factory.

Chelsea-Derby and Derby porcelain are represented, amongst other objects, by two groups of biscuit porcelain, after compositions of Angelica Kauffmann, formerly in the Bemrose Collection, a set of three vases with gold-striped decoration, and a *tête-à-tête* tea-set, finely painted with landscapes on a rose-pink ground. Several specimens from the small Derbyshire factory of Pinxton also came from the Bemrose Collection.

The loan is particularly rich in fine examples of Worcester, amongst which may be mentioned a pair of hexagonal "Japan pattern" vases with panels of diaper on a salmon-coloured ground, a square dessert-dish with a border of the rare marone-crimson imitating the claret-colour of Chelsea, a white and gold tea-service, and another tea-service with transfer-printed landscapes painted over with enamel colours. Amongst the more important specimens of Bristol porcelain in the loan, many of which were purchased from the Trapnell Collection, are a pair of ormoulu-mounted vases with birds in panels reserved on a ground of enamel-blue scale-pattern; these, at one time, belonged to Mr. R. Walker of Bath, and are illustrated in Champion's work on Bristol ceramics. Two other large Bristol vases with decoration on a yellow ground, two plain white vases of similar form, and three of the much-coveted biscuit relief plaques are also to be noted. Lastly, documentary interest attaches to two Longton Hall teapots similar in character to one belonging to the Stoke-on-Trent Museum, and a vase painted with a view of an Irish country house, more remarkable for its rarity than for its artistic merit. The latter bears the mark "Donovan, Dublin," and was decorated by an enameller of that name, who worked in the Irish capital early in the nineteenth century.

In addition to English porcelain and earthenware Mr. Allen's loan includes upwards of 150 pieces of Continental origin. Meissen is represented by numerous specimens; amongst them are a coffee-pot of Böttger's red stoneware, a tea and coffee service of the Herold period characteristically painted with seaport scenes, and three classical groups of biscuit porcelain in the academic style of the Marcolini period. A set of Ludwigsburg groups symbolising the Four Seasons, a pair of candlesticks in the Kakiyemon style made at Chantilly, and two plates and a dish of the earliest style



of the Ginori factory at Doccia, near Florence, are also worthy of special notice.

Other loans of English porcelain received during the year were those of a white Bow figure of the "Farnese Flora," said to have been modelled by John Bacon, R.A., lent by Mrs. Enderby, and a comprehensive collection of Derby porcelain, lent by Mrs. F. A. Mitchell-Hedges. The latter represents all the chief types of statuettes, vases and other ornamental wares made at the factory at the most prosperous period of its existence. A large proportion of the vases are decorated with carefully painted landscapes, in the execution of which a high degree of technical skill is evident.

A loan of objects occupying two cases was received from Mr. Harvey Hadden. The first case contains chiefly European porcelain. Conspicuous pieces are a pair of large Worcester vases with exotic birds in panels reserved on a ground of blue scale-pattern, a pair of figures of a shepherd and shepherdess in Chelsea porcelain of the finest quality, two bowls with decoration on a yellow ground and other pieces of Bristol porcelain from the Trapnell Collection, a jewelled Sèvres cup and saucer, and a Ludwigsburg figure of a Vestal Virgin, one of the most graceful compositions of the sculptor Wilhelm Beyer.

The second case is devoted to miscellaneous Chinese objects, amongst which are several T'ang pottery figures, two porcelain bowls of the K'ang Hsi period with decoration on a ground of green enamel, a Canton enamel screen painted with figures of sages, and stone carvings of high quality; the most noteworthy of the last-named is a figure of a duck in dark-coloured stone, a beautiful carving of early date.

A representative collection of early Corean wares was accepted on loan from Mr. Aubrey Le Blond. Three of the pieces, of ash-grey earthenware with impressed or milled designs, belong to the early class known as "Silla pottery," dating from a period extending from the first to the fifth century. The remainder of the collection consists of porcelain of the Korai or Koryo Dynasty (approximately 900—1400 A.D.), and of the first era of the Yi Dynasty (fifteenth century). The porcelain divides itself into three classes—(1) plain white ware with or without incised and relief ornament, imitating the contemporary Ting ware of China; (2) porcelain with a black glaze streaked with brown, of the class known in Japan as *temmoku* and in China by the description "hare's-fur cups"; (3) porcelain with a celadon-green glaze, mostly



with decoration incised, moulded in relief, painted in thick olive green (*yegorai*), or inlaid in dark green and white (*mishimade*). The vessels, amongst which wine-pots, bowls, and pigment-boxes predominate, are generally of austere and simple form, but display great beauty in the subtle curves of their outline and their delicacy of workmanship.

### *Engraving Illustration and Design.*

Signor Giuseppe Brambilla lent one of the three packs of tarocco cards which were described by Count E. di Parravicino in "The Burlington Magazine," III. 237, 1903. One of these packs, consisting of 67 cards, executed by Marziano da Tortona in the fifteenth century for Duke Filippo Maria Visconti, is still in the possession of the Ducal family of Visconti. A second pack, painted in 1484 by Antonio di Cicognara for Cardinal Ascanio Sforza, belonged to Count Alessandro Colleoni, who in 1903 had 35 cards in his possession. Twenty-six other cards of the same pack had previously passed from Count Colleoni to Count Baglioni, and are now, at his bequest, in the Carrara Gallery at Bergamo. The 35 cards which remained in Count Colleoni's possession passed, after 1903, into the Pierpont Morgan Collection and were exhibited in the Museum from July 1910 to July 1912. The third pack, lent by Signor Giuseppe Brambilla, consists of 48 cards, bearing the mottoes, arms and coins of the period of Filippo Maria Visconti, Duke of Milan (1412-1447), and is possibly the earliest of the three.

### *Metalwork.*

Mr. C. J. Jackson added to his already extensive loan of English and Continental silver a splendid group of English and Irish plate, including a "bell" salt of 1608, a pair of silver dishes of 1638 with embossed radiating ornament, a fine "Monteith" punch-bowl dating from 1701, a plain cylindrical flagon of 1621, an elaborately pierced cake-basket of 1755, a set of Apostle spoons dating from 1638, a group of eight spoons dating from 1661 to 1716, and a Dublin dish-ring of 1796. In Continental silver his contributions included two Spanish scent-flasks of the seventeenth century, and a German standing cup and cover dated 1621. Mr. G. C. Bower added to his silver of the reigns of George I.



and George II. a cream-jug of 1739, a pair of waiters of 1743, a finely chased and repoussé sugar-bowl of 1753, and an engraved globular teapot of 1730. Lieut.-Colonel W. H. Young lent a silver wine-cup of the period of James I. with the London hall-mark for 1607. Mr. H. J. Pfungst, F.S.A., contributed three silver-mounted earthenware jugs, characteristic pieces of the period of Queen Elizabeth. Mr. Robert Birkbeck lent a valuable and interesting group of fifteen cream-jugs of silver and silver gilt—English and Irish work—for the most part of the first half of the eighteenth century. Mr. S. G. Tremenheere lent a silver-gilt cup and cover with the Moscow hall-mark for 1746, showing the influence of German design; and Mr. F. J. Varley added two icons to his collection of Russian work.

Mr. Harvey Hadden enriched his case of fine plain silver of the early part of the eighteenth century by the addition of a group of objects of graceful form, including a pair of candlesticks by Paul Lamerie, dating from 1719; a simple pair dating from 1720; a beautiful pierced caster by Anthony Nelme, with the hall-mark for 1719; a dome-covered coffee-pot of 1724; two two-handled cups, with covers, of 1710 and 1718; a magnificent set of three casters, with finely pierced covers, by Simon Pantin, dating from 1716; and a pair of plain octagonal tea-caddies of 1722. The group thus reinforced is steadily becoming an important representation of one of the most satisfactory styles of English work in silver, a style unfortunately most inadequately represented in the Museum collection.

Through the generosity of Colonel D. J. Proby the Museum was enabled to place on exhibition the magnificent censer and incense-boat in silver and silver-gilt found in draining Whittlesea Mere, Cambridgeshire, in 1850. They are believed to have been originally the property of Ramsey Abbey; no other examples of English censer and boat of Gothic times survived the Reformation. These two beautiful objects of English workmanship, dating from the late fourteenth century, are among the most important examples preserved to us of mediæval silversmiths' work as practised in this country, and the permission to exhibit them in the National Museum is a matter of great gratification to all who are concerned for the honour of English art.

Lieut.-Colonel G. B. Croft Lyons added to his large loan collection a Spanish enamelled bronze badge of the seventeenth century. Mrs. Festing lent a gold watch and chatelaine, English



work dating from 1724. Colonel W. H. Campion, C.B., lent an important and beautiful piece of English jeweller's work of the second half of the sixteenth century, a half-section of narwhal's tooth mounted as a charm in enamelled gold.

The Committee of the Royal Female Orphan Asylum, Beddington, lent an elaborate wrought-iron gilt lock, decorated with the royal arms and supporters as borne by Henry VII. and Henry VIII., a remarkable example of English work of the early sixteenth century.

### *Paintings.*

The Department of Paintings was fortunate in receiving several important and interesting loans during the course of the year. The first of these consisted of eleven oil paintings and eight water-colour drawings by Peter de Wint, which were lent by the artist's granddaughter, Miss H. H. Tatlock. Seven of the oil paintings were exhibited in the Museum in 1912,\* but the remaining four, viz., "Study for the Wooded Landscape, 261-1872," "Greenwich Park with London in the distance," "Harvest Scene," and "Haymaking," had not previously been lent to the Museum. All the water-colour drawings were shown at the Museum, with others by the same artist, in 1907.

Miss Edith Trower lent a group of five miniatures of the sixteenth and seventeenth centuries. A portrait of a lady in a black dress, with a blue background, appeared to show the influence of Holbein in the manner of painting the face. A portrait of a countess closely resembled both in style and composition certain known works by Isaac Oliver, and was not improbably executed by that artist.

"The Swallow Falls, near Bettws-y-coed," a fine example of the water-colour work of Francis Nicholson (1753-1844), one of the early members of the Old Water Colour Society, was contributed by Dr. Richard W. Waring. It is in a good state of preservation and illustrates Nicholson's skill in depicting masses of rushing water. The Museum possesses some good drawings by this artist, but his masterpieces are not in public galleries and his great merit is probably not recognised as much as it deserves.

A landscape in oil, by J. B. Crome (1794-1842), the son of "Old" Crome, was lent by Mr. Cecil Broadbent. It is a typical

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\* See the *Review of the Principal Acquisitions*, 1912, page 82.



"Norwich School" subject, with the moon rising over a somewhat sombre mass of oaks beside a pond or stream.

Mrs. Lois G. Fripp lent a water-colour drawing, "The Seven Ravens," by her late husband, Charles Edward Fripp, A.R.W.S. (d. 1906), a son of George Arthur Fripp, R.W.S.

An almost forgotten miniaturist, Mrs. C. Avarne, who exhibited at the Royal Academy in 1793, has been brought to public remembrance by the loan of five of her miniatures from the Rev. G. Cuthbert Blaxland, M.A. Mrs. Avarne painted portraits of several of the ministers of the Countess of Huntingdon's Connexion. There is reason to think that in her earlier period, about 1780, her style was influenced by John Smart, while her later miniatures show more resemblance to the manner of Samuel Shelley. If Mrs. Avarne's miniatures have not the strength or facility which mark the work of her greater contemporaries, they are usually correct in drawing and pleasing in effect. She was evidently quick to perceive the peculiarities of her different sitters and varied her treatment and composition in sympathy with her characterisation. The five examples lent by Mr. Blaxland comprise two portraits of ladies and three of men; one of the latter is unfinished.

Mr. Francis Wellesley, J.P., to whom the Museum was recently indebted for the loan of a choice collection of silhouettes,\* contributed 74 portraits in plumbago, Indian ink, etc., which were placed on exhibition in *Room 90*. The method of portraiture in plumbago was practised extensively in the seventeenth and eighteenth centuries, chiefly by engravers, and had a special vogue in England and Holland, and later in France. Some artists, notably the elder John Faber, drew portraits in pen and ink, in which the lines and hatchings of the graving tool were closely imitated. Mr. Wellesley's collection includes works by David Loggan, George White, Thomas Forster, John Faber, and other eminent draughtsmen. A portrait drawing by Faber is also to be seen in a group of four miniatures lent anonymously; the remainder consist of a landscape, signed and dated 1576, by Lucas van Valkenborgh, a portrait of a lady in the style of Sicardi, and a portrait of a lady painted in 1842 by Henry Collen.

A very important collection of 48 miniatures came as a loan from Mr. Henry J. Pfungst, F.S.A. The majority date from the

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\* See the *Review of the Principal Acquisitions*, 1913, page 86.



seventeenth and early eighteenth centuries. They comprise examples by Isaac Oliver (notably "Sir Arundel Talbot," painted, as an inscription shows, at Venice in 1596), Hilliard, Hoskins (including a splendid large portrait of Charles I.), Cooper ("Margaret Lemon," etc.), Dixon, Lawrence Crosse and other artists. These miniatures afford a valuable, though temporary, amplification of the Museum collections.

From the same lender a life-size gouache portrait of a lady by George Chinnery, R.H.A. (*cf.* page 58) was received.

### *Textiles.*

An extremely interesting loan, and one that sheds much light on the early history of tapestry-weaving in England, is that of the tapestry maps from the Curators of the Bodleian Library, the Council of the Yorkshire Philosophical Society, and Mr. Henry Birkbeck, of Westacre High House, Swaffham, Norfolk. These tapestry maps represent the best energies of the weavers of William Sheldon, of Weston in Warwickshire, and Beoley in Worcestershire. Sheldon may be accredited with having introduced tapestry-weaving into England as a native industry. Before this loan had been arranged, all the tapestry maps had never been in one place, since the family seat of the Sheldons was pulled down about 1780, and its contents dispersed. These maps, with the probable exception of the smaller of the two fragments lent by Mr. Birkbeck, were purchased by Horace Walpole. Three he gave to Lady Harcourt, who built a special room to receive them at Nuneham; they were presented by Archbishop Harcourt to the Yorkshire Philosophical Society in 1831. The two tapestry maps lent by the Bodleian Library passed into the hands of Gough the antiquary, who bequeathed them to the Bodleian in 1809. The map which forms a screen, and is lent by Mr. Birkbeck, Horace Walpole kept; and it is described very inaccurately in the Strawberry Hill Sale Catalogue of 1842. The smaller fragment, which is part of the same map, perhaps never belonged to Horace Walpole. It was purchased by Mr. Birkbeck's uncle about 1875. It is referred to in *Notes and Queries* for 1869 as having been for sale in London in 1865. Visitors will much appreciate the generosity of their present owners who have allowed all the tapestry maps to be exhibited together after they had been separated for so long. They are all placed in the Central Court.



William Sheldon conceived his project about the middle of the sixteenth century, and sent over one Richard Hicks to the Netherlands, there to learn the craft. On the return of Hicks the looms were set up at Weston. William Sheldon himself died in 1570, a date earlier than the earliest of these tapestry maps, but his family carried on the industry for several generations. It is not known how long the looms continued, but as the heraldry on one of the tapestry maps signifies the marriage of a Sheldon not born till 1624, it would appear that their activities did not entirely cease before the middle of the seventeenth century. Perhaps it was the ardent Royalist proclivities of the Sheldon family that finally closed down the works.

The two maps lent by the Bodleian Library cover practically the same ground as two of those from York, *i.e.*, Worcestershire, and Oxfordshire, Berkshire, and much of the surrounding country added in each case, though in each case the York maps are complete, while those from the Bodleian are sadly mutilated. These two maps from York and the two from the Bodleian were evidently made from the same cartoons. That the Bodleian maps were the earlier is evident from their broad borders with classical scenes and allegorical and architectural devices. The two York maps corresponding to them have as border a massive picture-frame with moulded enrichments which are of a kind not found till after the Elizabethan period. This later date is borne out by the heraldry of the Warwickshire map, which shows as arms Sheldon impaling Rocksavage, for Ralph Sheldon, b. 1624, m. Henrietta Maria, daughter of Viscount Rocksavage. The third map lent by the Yorkshire Philosophical Society has the same borders as the other two, and actually bears the date 1588; but still the nature of its border precludes any other view than that the tapestry was woven in the seventeenth century from a cartoon first designed in 1588. The arms of Sheldon impaling Markham appear on this map, for Edward Sheldon married Elizabeth daughter of Thomas Markham. As their eldest son was born in 1589, it seems quite likely that these cartoons were first designed in honour of their marriage. But this date, 1588, is timely as enabling us to date approximately the original maps lent by the Bodleian Library and by Mr. Birkbeck. For the borders on Mr. Birkbeck's map prove its sixteenth century date. Mr. Birkbeck's map bears the arms of Ralph Sheldon who married Anne Throckmorton, and who died in 1613.



Earl Bathurst has lent a Flemish tapestry with a classical subject. It dates from the last years of the sixteenth century.

A fifth century printed linen fragment from Egypt has been lent by the Royal Scottish Museum, Edinburgh. It may be recalled here that the Museum has also this year added to the existent collection another specimen of this extremely rare and interesting phase of Early Christian Art (*see* p. 71). The piece on loan is probably part of a door hanging, and shows two subjects, the "Etimasia" or "Preparation of the Throne," and "Daniel in the Lions' Den." In the "Etimasia" (*see* Psalm ix, v. 7) four female figures approach an empty throne, surmounted by a cross encircled with a wreath. By the first figure on the right is the word "Virgin" in Greek characters. Below is Daniel in the Lions' Den. On the extreme left is the Angel, then the prophet Habbacuc (*see* the Apocrypha, Bel and the Dragon, vv. 33, *et seq.*); then Daniel with the two lions. The name of each person is given beside him in Greek characters. The "Etimasia" appears on a mutilated fragment at Leipzig, while "Daniel in the Lions' Den" is on a similar stuff at Berlin.

A most attractive loan is that of Mr. A. Boyse who lends a number of Stuart Relics, consisting for the most part of costume and its accessories. The majority of the objects lent were given by Elizabeth, Queen of Bohemia, the sister of Charles I., to ancestors of the present owner, and are said to have been worn by Charles I. Some of the most important objects in this collection are a coat of light brown watered silk, with round buttons and vandyked cuffs, with trimmings of pillow lace; a waistcoat of satin brocade, and breeches of striped velvet; also two pairs of shoes with uppers of rich Italian brocade, and two purses, one square and the other rounded, worked with raised metal thread and coloured silks respectively.

A watch formerly in the possession of Charles I. is a remarkably fine specimen of the work of Edward East (1610-1673). The case of pierced silver is an unusually elaborate and beautiful piece of work. A silver horn also has mounts of the same period. These objects, which are only part of the collection so generously lent by Mr. Boyse, constitute a really remarkable exhibition of Stuart rarities. Much of this collection was lent to the Stuart Exhibition at the New Gallery in 1889.

Colonel the Hon. Francis Bridgeman has lent seven small embroidered panels dating from the last years of Queen Elizabeth's reign. They are embroidered on canvas in coloured silks, showing



detached stems bearing flowers and fruit—strawberries, roses, nuts, olives, mulberries and lemons. Colonel Bridgeman has manuscript evidence to show that these delightful specimens of English embroidery were made in 1592, 1594, 1596, and 1601.

Mr. A. J. B. Wace has added a few further examples of Greek embroidery to the collection he lent last year.

### *Woodwork.*

Mr. F. Harris Mitchell lent a Gothic wall-settle, lately removed from the "Green Dragon Inn" at Combe St. Nicholas, Somerset. Other fixed wall-settles of the pre-Reformation period and of west-country origin are known; the finest, of early sixteenth century date, being still *in situ* in the Abbot's parlour, of the Abbot's House, Muchelney, in the same county. The settle now on loan, which is probably about the same date, consists of eleven long linenfold panels divided by uprights terminating above with carved finials. Between these are the remains of pierced cresting, and below a cable border. It is exhibited in *Room 21*.

A set of four Italian chairs of the first half of the eighteenth century was lent by Mr. Alfred Earl. A small collection of Japanese lacquer, consisting mainly of wine cups (*saka-zuki*), was lent by Mr. W. Sutherland. Various pieces of English furniture, consisting of an oak chest of the time of Henry VIII., a writing desk and table of the seventeenth century, a masonic chair of the eighteenth century, and a double set of bookshelves of the early nineteenth century were contributed by Miss E. P. McGhee.

Eight pieces of furniture belonging to the Duke of Buccleuch, portion of the loan collection from Boughton House which was exhibited in the North Court (*see p. 103 above*), were retained after the bulk of the collection was returned and are now shown in the Loan Court.

Lt.-Col. G. B. Croft Lyons added to the objects already on loan from him two bracket clocks of the second half of the seventeenth century, one by John Fromanteel, of London, and the other, a night clock, by P. T. Campanus, of Rome.

### *Indian Section.*

The exhibition of Paintings of the New Calcutta School, which was held during the months of April and May in *Room 4* of this Section, attracted a considerable amount of attention in



London. It comprised 212 representative works generously lent by the Indian Society of Oriental Art, Calcutta, supplemented by loans from Her Majesty Queen Mary (see p. 98 above), Mr. E. B. Havell (through whose kindly services the loan was effected), Dr. A. K. Coomaraswamy and Mr. T. W. Rolleston.

The series to a great extent represented the development which had taken place in Indian painting since 1896, when Mr. E. B. Havell reorganised the instruction given in the Calcutta School of Art on Indian lines and for this purpose brought together, in the Government Art Gallery, a representative collection of examples of Indian painting, sculpture and architecture.

In addition to a selection of characteristic works by Abanindro Nath Tagore, Gogonendra Nath Tagore and Nanda Lal Bose, the collection included typical paintings by Mukal Chandra Dey, Sailendra Nath Dey, S. N. Dutt, O. C. Ganguly, S. N. Ganguly, Asit Kumar Haldar, S. N. Kar, A. K. Mitter, K. N. Mazumdar, Ishwara Prasad, Rameshwar Prasad, Sami-uz-Zama, D. C. Singha, S. C. Ukil, K. Venkatappa and Hakim Khan. By these artists, the subjects, whether mythological, legendary, historical or modern, were for the most part, treated according to Indian traditional methods—their work obviously inspired by study of the Buddhist frescoes of Ajanta and Mogul and Rajput paintings. The overshadowing Japanese and Western influences noticeable in some of the works provided comparison, and also supplied proof of the versatility of several of the artists.

A variety of important loans were contributed to the Tibetan collections of Sculpture, Paintings, Arms and Metalwork, in Rooms 3, 4, 7 and 8. That from Mr. G. de Vianna Kelsch included: two seventeenth century temple-banners (*tang-ka*), painted with Manjusri and Maitreya subjects; an earlier painting containing 109 representations of the Green Tara; three seventeenth century gilt-copper figures of Gautama Sakya Muni (two) and Marici; an earlier *Tantrik* bronze figure of Yami (sister of Yama, god of Death); a seventeenth century gilt-copper devotional plaque with a relief figure of Vajra-Bhairava; and an eighteenth century cloisonné enamelled bowl, in the Chinese style, bearing "*lung* horse" and *visva-vajra* motives.

Earl Curzon of Kedleston, G.C.S.I., P.C., lent two seventeenth century temple-banners (*tang-ka*) each painted with a representation of Tsonkapa ("Native of the Onion Country"), founder of the Gelugpa Sect—the Established Church of Tibet. Field-Marshal,



Earl Kitchener of Khartoum, K.P., G.C.B., added to his loan collection two early nineteenth century Tibetan matchlocks, silver mounted, each fitted with a detachable forked rest. And, finally, Mrs. A. Greathead contributed two eighteenth century brass handle-bosses taken from the large double-door of a Lamaist monastery, during the British Mission to Lhasa, in 1904.

Two interesting carvings in red sandstone lent to Sculpture (Room 2) by Dr. A. K. Coomaraswamy were the head from a figure of Buddha, and a fragment, beautifully carved in low relief, from the border of a garment—possibly from the statue of a King. Both are Græco-Buddhist works of the Kushan dynasty from Mathura (Muttra); A.D. 80 to 300.

A singularly interesting loan of eighteenth and nineteenth century brasswork from Java and Sumatra, comprising 135 examples collected in Batavia, Java, during 1912-13, was received from Mr. P. H. Selfe in June. These Indonesian objects, mostly cast by the *cire perdue* process, fall into two groups, both equally attractive. They consist on the one hand, of shapely and well-decorated pieces executed under foreign influence, and on the other, of fantastic *wayang*-decorated, and roughly modelled indigenous works. The collection includes a magnificent *sirih* set (betel-chewing service) from Sourabaya, Java, and several irresistible semi-grotesque models of villages and mosques (Room 8) from Padang, Sumatra.



